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VOL. LXXI.—NO. 4

NEW YORK, WEDNESDAY, JULY 28, 1915

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# MUSICAL COURIER

VOL. LXXI.—NO. 4.

NEW YORK, WEDNESDAY, JULY 28, 1915.

WHOLE NO. 1844.

## COUNT GEZA ZICHY.

Sketch of the Achievements and Remarkable Personality of the Famous One-armed Hungarian Pianist.

BY ARTHUR M. ABELL.  
IV.



As has already been stated in a former article it was Hanslick who prepared the way for Count Zichy's fame and success. His account of Zichy's first concert in Vienna was exceptionally laudatory, and what that meant for his future career can be appreciated only by those familiar with musical conditions in Vienna in the late seventies. Hanslick with his pen wielded at that time a unique power—a power such as no critic of our time could possibly wield. No one understood this better than Liszt, and when commenting on Hanslick's eulogy he said to Zichy: "You have had deserved good fortune—a rare thing." It was Hanslick's pen that made Liszt, the composer, impossible in Vienna for many years, and how influential the noted critic was in stemming the great onswelling tide of Wagnerism in the Danube City is a matter of history. At that time Brahms was the idol of Hanslick and of the Vienna public. "Our generation," writes Zichy, "can have no conception what a bitter battle the adherents of Brahms waged against Liszt. Today conditions are different."

Toward the end of 1879 Zichy became closely associated with Theodor Billroth, the famous surgeon, the man who first introduced the use of antiseptics in the treating of wounds in the Franco-Prussian War of 1870. Zichy was a patient of Billroth for a time, while being treated for an injured foot. Billroth was an enthusiastic music lover and an intimate friend and fanatical admirer of Brahms. Billroth was himself a very good violinist, and all of Brahms' chamber music works were first tried, while still in manuscript, at Billroth's house in the presence of Hanslick and other musical notabilities of Vienna. Those were wonderful musical evenings. Curiously enough the house in which Billroth lived had in former years belonged also to a celebrated physician, who was an intimate friend of Beethoven, and that composer was frequently a guest within those walls, just as was Brahms nearly three quarters of a century later.

Zichy in his fidelity did not hesitate to sing the praises of Liszt as a composer, and this caused many a sharp conflict between physician and patient. Even Liszt once had to give him the humorous warning: "Be careful not to let the illustrious Billroth see that you do not wholly agree with the unparalleled enthusiasm which he has for Brahms. He is capable of becoming so angry that he would think with bitterness of having healed your foot."

### Liszt's Advice to Zichy on His Chaconne Transcription.

One of Zichy's most effective repertoire numbers has always been his own transcription of the Bach chaconne for the left hand. To his request for advice concerning this difficult undertaking Liszt replied with the following letter:

Weimar, August 30, 1880.

MY DEAR FRIEND—In transcriptions it is not well to introduce too much in the way of new ideas. A certain matrimonial fidelity, which should be maintained toward the original, is the best procedure. My own numerous variations, which I have attempted with the chaconne, and which I am sending you herewith, illustrate my standpoint. My fifty years' experience as a transcriber (the transcriptions were, so to speak, invented by me) has taught me how to avoid overdoing in giving either too much or too little. If you had stayed a few days longer in Weimar, I could have imparted to you

my views on this subject more clearly. Please send me your chaconne to Rome, where I shall add the fingering and the pedalling in a way that will be consistent for a transcription of Géza Zichy. Your devoted,

F. LISZT.

The chaconne as transcribed by Zichy under Liszt's support met with great approval of press and public, and to this day it stands as a remarkable example of what can be accomplished in the way of polyphonic one handed playing.

### A Strenuous Hungarian Concert Tour.

How great the social demands were that were made upon our hero is illustrated by Zichy's following amusing account of a tour through his native country, which, like all of his

weigh me down, and trample on my feet, and when occasionally in my agony I breathe out a suppressed 'ah' they bashfully whisper into my ear: 'Oh, you flatterer.' The sun is high in the heavens when I reach my hotel. In a nearby cafe a gypsy band is playing the 'Rakoczy March,' and not till ten o'clock in the morning do I finally fall asleep. At eleven I am awakened in order to catch the half-past eleven express. Such is the life of a virtuoso who plays for charity in Hungary."

### Zichy's First Tour in Germany.

Our pianist's first appearance on German soil was in Munich. Because of his high social connections his concerts were everywhere attended by the ruling monarchs, their courts, all of the ambassadors and notabilities, and were everywhere looked upon not only as important artistic, but also as brilliant social events. At this first concert in Munich no less than thirteen royal princes sat in the first row of the Odeon-Saal, and the elite of the Munich society was out in full force. On the next day the Hungarian Ambassador, Baron von Bruck, gave a reception in Count Zichy's honor, and the following evening the French Ambassador, Count Montebello, did the same, and at both of these functions the court was present, all except the King himself, Ludwig II, who never attended large social functions. The music loving monarch, however, expressed

his desire to hear the famous one armed pianist, but he made it a stipulation that he should play behind a screen for the King alone. As is well known, Wagner had special performances of his music dramas given, both in Munich and in Bayreuth, for the King alone. The Munich court society begged Zichy to comply with the King's strange request, but he refused.

During this tour Zichy visited all of the principal cities of Germany, arousing everywhere the

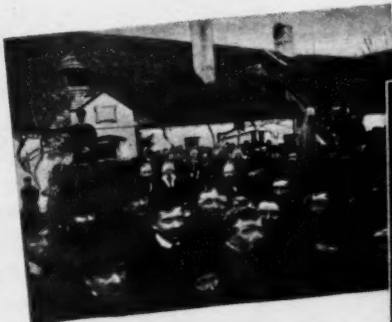
greatest enthusiasm, while his financial and artistic successes were equally great.

### Liszt's Return to His Birthplace.

More than sixty years had passed since Franz Liszt as a child of ten had left his native home in Raiding and he very likely never would have returned to it but for Zichy. It was Zichy's intention to purchase the house in which Liszt was born, and keep it as a kind of Liszt museum, but the master himself objected to this, preferring that Zichy should devote the sum intended for the purchase for another purpose. However, Zichy persuaded Liszt to return to his old home, and the manner in which this was accomplished is interestingly described by the Count in his Memoirs:

"The next morning," he writes, "we continued our journey to Raiding in a glass coach. There was a reason for this, for when the little blond Franz left his native town with his father in 1821 as a child of ten to enter upon his career, the peasant women prophesied: 'He will come back in a glass coach.' According to the simple minded village people this was the highest honor that could be conferred upon a mortal. The long line of carriages, some twenty in number, was headed by the glass coach, drawn by four horses, and on entering the village Raiding, Liszt was re-

### A BEAUTIFUL AND LITTLE KNOWN LISZT PHOTOGRAPH.



LISZT'S RETURN TO HIS BIRTHPLACE AT RAIDING, HUNGARY. Which he left as a child of ten and which he had not seen for sixty years. Liszt is seen standing in the center of the group.



TETELEN, ONE OF COUNT ZICHY'S SUMMER HOMES. Where Liszt was once his guest for three weeks.



COUNT ZICHY (1882) WITH HIS THREE DAUGHTERS.

concert tours, was made for a charitable purpose. "During my first philanthropic undertaking of this kind piano playing was a secondary consideration. I was expected above all to be an adept at making speeches, eating, drinking and courting the ladies and young girls. This last was naturally the most agreeable part of the program. First at the station there was a ceremonious reception, at which I had to deliver three speeches. Then came a visit to the chief local authorities with five speeches, next the noonday meal—twenty speeches. Then followed various other invitations, and finally the time for the concert arrived. Charming young girls bring wreaths and recite poems—three more speeches of thanks, after the concert a big banquet—thirty speeches. At two o'clock in the morning a ball ending in a fiery Czardas. I am expected to request the pleasure of a turn with all of the ladies who had not danced since their silver wedding. Like a ship buoy of 300 pounds do they,

ceived by a group of riders, who formed an escort of honor. It was an impressive reception. Every house was flagged and an immense arch of triumph had been erected under which the village in gala dress received its famous son. The prophetic words of the grandmothers, spoken sixty years before, were now fulfilled, and there the great man sat in his beautiful glass coach acclaimed by their grandchildren and great grandchildren. The little blond Franzel had grown into a famous white haired Franz, an old man, at whose side Death already sat, but above whose head hovered immortality."

"Deep in thought Liszt stood for a long time in front of the house in which he was born, and he was visibly moved as he crossed the threshold. He visited every room of the house and took in every detail with the greatest interest."

A banquet had been prepared by the village people, at which many toasts were proposed and numerous anecdotes from Liszt's childhood were related. Afterwards a photograph was taken in front of the house. This photo is herewith reproduced. It, like the other illustration accompanying these articles, are from Count Zichy's Memoirs, "Aus meinem Leben," published by the Deutsche Verlags Anstalt Stuttgart. Liszt can be seen with his long white hair in the center, and close to him at the reader's right is Count Zichy. Liszt's birthplace is still standing and is in much the same condition as it was over a hundred years ago, when Liszt was born.

#### How Liszt Played When Among Intimates.

Zichy gives the following account of Liszt's playing, which is interesting and characteristic. It was after a dinner at Zichy's house and the guests were seated at whist tables. "The claviator maximus arose from the whist table, shook his white mane, and moved with silent tread to the piano. The faithful Boesendorfer received the caress of his mighty hand with subdued joy. As for the rest of us the words about to be spoken died upon our lips and breathlessly we stood about, waiting for what was to come. The maestro spoke of the rhythm of the mazurka and accompanied his words with gestures making with his thin hands imaginary wavy lines in the air. Then he sat down to the instrument and pressed all ten fingers upon the keys. He began to play a wonderful piece, a mazurka by Chopin. Whimsically there floated by a beautiful young maiden and at her side the sighing, passionate lover. In a tender embrace they swear eternal love to each other and immediately afterwards they quarrel and defiantly separate. Now we see the glow of a blazing flame, now it is magic moonlight flowing over a dreamy lake, . . . and all the time I am reclining in an easy armchair, enjoying the aroma of a fine Havana. Probably no one, not even a king, heard our claviator maximus play in this way. Here an ideal was realized. It was my idea of heaven."

#### Zichy and Kaiser Wilhelm I.

In these articles I have devoted a great deal of space to Zichy's relationship to Liszt because the musical world is always interested in hearing new and authentic stories about the greatest of all pianists. But Count Zichy counts and has always counted among his personal friends many distinguished men, nor was the list limited to artistic circles. Emperor William I was a staunch friend of our one-armed pianist, whom he frequently entertained as a guest in Berlin and Wiesbaden. It was always with childlike glee that the monarch watched Zichy peel apples with one hand at the

dinner table, and he admired the pianist's wonderful skill and his general use of the left hand alone quite as much as he admired and appreciated his unique piano playing. "I am no musician," the Kaiser once said to him, "and I have not grown so fond of you because of your art, but because I admire your courage, your energy, and your persistency in overcoming your misfortune."

(Concluded.)

#### Mme. Sturkow-Ryder and the Beethoven Statue She Unveiled.

The statue shown in the accompanying picture is in Lincoln Park, Chicago, and was the gift of the late Carl Wolfsohn to the city. It is situated opposite the Horticulture Building and overlooks the wonderful flowers that make the spot famous.

Theodora Sturkow-Ryder was a favorite pupil of Carl Wolfsohn, and was only a young girl when she was chosen to unveil the statue.

In speaking about this event she said: "I thought life would never hold such an honor as that, and I remember



THEODORA STURKOW-RYDER AT THE BEETHOVEN STATUE IN LINCOLN PARK, CHICAGO.

Mme. Sturkow-Ryder unveiled this statue when a very young girl.

how I sat up the most of the night before finishing a little organdie frock, and how I spent quite an hour anxiously watching the sky and praying for a fine day.

"There was quite a crowd of musicians and directors when I got there, not to mention the Germania Maennerchor, and after the long speeches of the ceremony, and I pulled the cords that held the flags, the choir burst into the 'Hymn of Joy,' from the ninth symphony as the serene face of the great master looked over the assembled gathering.

"I haven't an idea how I ever got home after it all, but I do know how proud and excited I was."

#### Braun School of Music Gives Nine Recitals.

Nine recitals by pupils of the Braun School of Music, Pottsville, Pa., brought to a close a very successful school year. The first event in this series took place on June 14, and was given by pupils of the primary department, and in it about forty-five promising pupils took part. On June 15, the intermediate department—a class of over thirty—gave a recital, compositions by Beethoven, Rogers, Chaminade, Schumann, Dubois, La Forge and Elgar being included on the program. The advanced class, giving works by Gounod, Chaminade, Borowski, Sinding, Moszkowski, Grieg, Liszt, Bizet, Ware, Rachmaninoff, Mendelssohn, MacDowell, Chopin, Schumann, etc., was heard in recital on the following evening, June 16.

One song and four piano recitals were given by advanced pupils. On June 17, Elizabeth Helen Kenna, pianist, assisted by Mabel Toole, soprano, played works by Bach, Beethoven, Schumann, Chaminade, Sibelius, Leschetizky and Liszt. June 18, Harold May, pianist, assisted by J. Emerson Bensinger, violinist, played works by Saint-Saëns, Kirnberg, Chopin, Paderewski, Mendelssohn and Moszkowski. Both these young pianists are pupils of Robert

Braun, head of the piano department and director of the school.

June 22, Erma Taylor, pianist, assisted by Elizabeth Nixon, reader, played compositions by Kuhlau, Schubert, Beethoven, Paderewski, Poldini and Godard; and on June 24, Dorothy Brocius, pianist, assisted by Emily Filbert, violinist, gave her recital, selecting works by Beethoven, Mendelssohn, Sternberg, Staub and Schumann to commend her to her audience.

June 25 Mabel Toole gave a unique recital. She sang "My Heart at Thy Sweet Voice," two song cycles by Matthews, three songs by Ware and one by Parker, and then proceeded to demonstrate her versatility with an excellent rendering of MacDowell's polonaise and a composition by Mason.

On June 19 occurred the fourth annual recital of this school when vocal, violin and piano, solo and ensemble, numbers delighted a large audience. The program was carefully chosen and did credit to the pupils, to the school and to Mr. Braun.

#### CLARENCE BIRD IS TO TOUR AMERICA.

Young Pianist Is Returning from Period of Study with Famous Masters, and from Successful European Concert Tours.

Clarence Bird, the distinguished American pianist, is to tour the United States this coming season under the management of R. E. Johnston.

Technically, as well as intellectually, Mr. Bird comes excellently equipped. Press reviews of his playing in London, Vienna, Berlin, etc., emphasize his highly developed technic, his great musical intelligence, the spontaneity of his playing, and an abounding yet finely restrained and controlled temperament, which give vital force to his performances.

Indefatigable industry has supplemented his natural talent, so that today he enjoys an enviable place in the pianistic world.

When almost a child Mr. Bird began the study of the piano with Leopold Godowsky. His second teacher was Heinrich Barth, of Berlin. Later he found his way to Theodor Leschetizky, in Vienna. With this great master, Mr. Bird (to use his own words) spent "four wonderful years," where he learned in every way—artistically, intellectually, morally—more than he could say.

In Italy he amplified his piano training with a careful study of architecture and paintings; also from songs and literature.

Mr. Bird is known as a composer as well as an instrumentalist.

Marked success followed his many European appearances and Mr. Bird is the possessor of a large book, which practically overflows with favorable press clippings, culled from reviews of his various over sea successes.

#### Sundelius Engaged for Worcester Festival.

Marie Sundelius, the Swedish soprano, who has just closed her tour with the Minneapolis Symphony Orchestra, has made an equally successful appearance at San Francisco as leading soloist with the United Swedish Singers of the Pacific Coast. Mrs. Sundelius has been booked by her manager, Gertrude F. Cowen, for a Coast tour under the well known impresario, L. E. Behymer, during the month of February. She has also been secured for the forthcoming Worcester (Mass.) Festival, where she appears in conjunction with Harold Bauer in the Beethoven "Choral Fantasia."

Mme. Sundelius' press comments are given below:

"The sensation of the evening was provided by Marie Sundelius, whose Boston address is merely an achievement of travel. Mme. Sundelius comes from the land that gave us Jenny Lind and Christine Nilsson, a part at least of whose vocal heritage has passed on to this later 'Swedish Nightingale.' Clarity, sparkling color, warmth of sympathy and utter freedom are some of the characteristics of this dear singer, who should be given a hearty welcome, for though she is a stranger to us, she will not long remain so. Interpretative skill is hers, and vocal beauty, too. She is worthy of her natal land and its traditions of song."—San Francisco Chronicle, June 17, 1915.

"Mme. Sundelius is the fine type of artist whose acquaintance San Franciscans hope to make more of later."—San Francisco Examiner, June 17, 1915.

#### Schellings to Be Hosts of Mme. Sembrich.

Mme. Sembrich is expected to visit Ernest Schelling, the pianist, and Mrs. Schelling, at their cottage at Bar Harbor, the latter part of August. Mme. Sembrich will give a concert for the Bar Harbor War Relief Fund. Mrs. Schelling, who is the chairman of the Bar Harbor Branch has reported that two thousand dollars have been raised to buy supplies.

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"Louis Bachner has been my pupil and assistant here in Berlin for the past four years. I recommend him unhesitatingly."  
—Frank King Clark, Berlin, July 19, 1914.



**Lucille Stevenson's Pupil****Scores in Sydney, Australia.**

"Miss Kathryn Stevenson, a young American soprano who has sung two seasons with the Savage Grand Opera Company in the United States, made a successful debut in Sydney Homer's 'The Stormy Evening,' MacDowell's 'Slumber Song,' and Hugo Kaun's 'The Victor'—modern music in each case that was worth while. The newcomer displayed a voice of light, high and remarkably clear timbre, which she wielded with skill so as to force from it all the available resonance in passages of significance. Her reception was most cordial, leading to the addition of Cho-Cho-San's romance ('One Fine Day'), from 'Madame Butterfly.' Though the artist's voice itself is not 'dramatic,' the rendering was so, and the countenance of the singer was equally expressive."—The Sydney Morning Herald, April 22, 1915.

"Kathryn Stevenson, a soprano new to Sydney audiences, sang half a dozen songs with dramatic intensity,



KATHRYN STEVENSON.

her version of 'One Fine Day,' given by way of encore, being quite a masterpiece of delightful vocalization and interpretation."—The Town and Country Journal, April 28, 1915.

"The Royal Sydney Liedertafel began its thirty-fourth season auspiciously at the Town Hall last night. The program, which contained many good things, well presented, was largely drawn from American compositions, and to round off this scheme, the Liedertafel had the gratifying pleasure of introducing an accomplished American soprano, Kathryn Stevenson, a singer of engaging presence and vivacious platform manner."—The Daily Telegraph, April 22, 1915.

"Kathryn Stevenson, a soprano of fine quality and rich tone, sang several songs with great success, the best of them being perhaps 'The Cry of Rachel,' by Mary Turner Salter. Miss Stevenson sings with charm and expression."—Splashes Weekly, April 29, 1915.

**Helen Frances Chase Leaves for Schroon Lake.**

After closing one of the most successful seasons of her artistic career, Helen Frances Chase left New York on Friday, July 23, for a much needed rest in the Adirondack Mountains. In addition to her regular routine of coaching and concert accompanying, Miss Chase has been particularly busy conducting operatic performances for educational purposes, which have proven so successful under her musical direction, that demands have been made to continue this series of operas next season.

Since Miss Chase assisted the conductors of "Robin Hood" and "Rob Roy" for Reginald de Koven, and the "Firefly" for Arthur Hammerstein, she has received many flattering offers from comic opera managers to continue in that line, but has been compelled to refuse these engagements, owing to the pressure of coaching artists for grand

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opera, as well as conducting musical performances. As she will not begin grand opera coaching before October, Miss Chase decided to accept Arthur Hammerstein's offer to assist in the production of his new opera, "Elaine," for which rehearsals will begin September 1.

From present indications the season of 1915-1916 will be a strenuous one for Miss Chase.

**Powell, Asquith and Balfour.**

Among the many stories which are told of John Powell, the gifted pianist, the following may interest our readers, although it occurred several years ago. Mr. Powell was spending a week-end at Cliveden, the country seat of Waldorf Astor, Jr., the party including among other celebrities, Mr. Balfour and Mr. Asquith. At that time Mr. Balfour was leader of the Opposition and was confidently expecting to regain from Asquith the Premiership, which the Liberals had wrested from him in 1906. Throughout the country there was great political tension, but no sign of it at the house party. Mr. Balfour and Mr. Asquith were the warmest of friends.

One evening after dinner as the gentlemen were rejoining the ladies in the drawing room, Mr. Balfour said to Powell: "Are you going to play for us tonight?"

Powell replied that he expected to.

"Then please begin at once," said Mr. Balfour. "Don't waste a minute."

On reaching the drawing room, Powell noticed that Mr. Asquith was seated on the piano stool, conversing with some ladies nearby. Calling Mr. Balfour's attention to the fact, he could not resist saying with a twinkle: "See he has taken my place—serving me the same trick he served you."

Mr. Balfour laughed heartily, and said: "Yes; and now you go and serve him the same trick I am going to."

Powell walked across the floor, made Mr. Asquith a low bow and said: "Mr. Prime Minister, the leader of the Opposition has put me up to bringing a petition against your seat."

Mr. Asquith responded with a still deeper bow, and replied: "Tell him I shall not contest the petition."

Mr. Powell will be in America all next season, and will make an extended tour under the management of Loudon Charlton. In addition to a large number of important recitals, he will make several appearances with orchestra.

At present Mr. Powell is at his home in Virginia, enjoying a well earned period of relaxation.

**Lincoln, Neb., to Enjoy Friedberg Pianism.**

Among the numerous concert dates already booked for the pianist Carl Friedberg is a recital at the University at Lincoln, Neb. This date had to be transferred from last season, as Mr. Friedberg could not arrange to go to the Far West on his first concert tour of the United States. He expected to include the State of Nebraska, but the bookings called him in another direction. The director of the University, however, is anxious for Lincoln music lovers and students to hear this artist and in consequence Friedberg will be heard there early in December, when he is in the Far West.

Besides in Lincoln, Mr. Friedberg will be heard in other university towns, among them Appleton, Wis., and Evanston, Ill.

**San Antonio Artist Series Engages Merle Alcock.**

Merle Alcock, the contralto, who was the soloist thirty-two times with the New York Symphony Orchestra, Walter Damrosch, conductor, has been engaged for a recital on the Oscar Fox series of artist recitals in San Antonio, Tex., on the night of November 15.

**Tallarico Plays McDowell Concerto.**

As reported in the account of the orchestral concert of the Los Angeles biennial and convention, which was given on June 30, Pasquale Tallarico was heard in a splendid rendition of MacDowell's A minor concerto. In speaking of his performance, the Los Angeles Times of July 1 declared:

"Pasquale Tallarico received a tremendous and well deserved ovation at the end of his interpretation of the MacDowell concerto, which he gave with a rare degree of fire, smoothness and power. He was well in tune with every variation of the changing flow of the first movement. The second was possessed of a dreamy smoothness under his



PASQUALE TALLARICO.

hands, with which nearly all MacDowell second movements should be given. The presto fairly scintillated at times."

**An Important Summer Engagement for Laeta Hartley.**

Laeta Hartley, the concert pianist, will give a musicale at the summer home of Mrs. Malcolm Horton, at Manchester-by-the-Sea, Mass., on August 13.

Miss Hartley's successful appearance this past winter with the Boston Symphony Orchestra has added much to her popularity throughout New England.

**Spalding's New Work.**

Albert Spalding, the violinist, played at a concert recently at the University of Tennessee, Knoxville, Tenn., performing for the first time a fantasy on "My Old Kentucky Home," a new composition of his own, still in manuscript. Mr. Spalding now is at his home, attending to the arrangements for his coming concert season, which promises to be a very busy one.



GIOVANNI ZENATELLO.



MARIA GAY.

### Rabinoff Engages Zenatello and Gay.

Giovanni Zenatello, the noted dramatic tenor, and Maria Gay, the equally well known mezzo-soprano, have been engaged by Max Rabinoff for the new grand opera company which he is forming for joint presentation with Anna Pavlova and her Russian ballet during the coming season in New York and on tour in the United States and Canada.

Signor Zenatello was introduced to America for the first time in Oscar Hammerstein's company at the Man-

hattan Opera House, New York, where he became a great favorite, appearing in a large and varied repertoire. He sang with the Chicago-Philadelphia Opera Company throughout its first two seasons, and later became a member of the Boston Opera Company.

Mme. Gay made her American debut with the Metropolitan Opera Company and has appeared as a guest with other similar organizations in this country, and has had several successful concert tours. She was a feature in the opera company which recently inaugurated the career of the new National Opera House in Havana.

### Klibansky Summer Pupils.

Sergei Klibansky's summer session for vocal pupils has proved most successful, he having been compelled to give a third course, instead of two, as planned. Many of the pupils are from the West and South, the majority being serious teachers themselves.

Following are the names of the summer students of this year: Elisabeth Coffey, Gertrud Ward, Francis Hum-

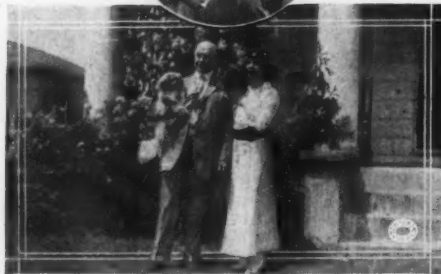
phrey, Robert Mantell, Jr., Anna Kostalek, L. C. Green, Jack Sears, Adeline Moses, J. B. White, J. M. King, Mrs. G. E. Phinney, Walter Copeland, Garry McGarry, Lillian Green, R. Schmoll, Jr., J. M. Sternhagen, B. Guevchenian, L. W. Kovbeck, Valerie Rottenwoehr, G. McCoy, B. L. Bower, Valeska Wagner, L. M. Prentice, Len Breckenridge, M. G. Heydon, Ellen Townsend, Elizabeth Townsend, M. Louise Wagner, F. R. Meyer, Lalla B. Cannon, J. J. Stuyen, P. F. Ulmer, R. M. Schuster, B. Woolff, H. H. Bouven, Rene Whipple and Jean V. Cooper.

### English Pianist and Her Manager.

Ethel Leginska is spending the summer at Garden City, L. I.

W. Spencer Jones and Miss Leginska will be easily recognized in the accompanying attractive photographs.

LEFT TO RIGHT: ETHEL COLGATE, W. SPENCER JONES, ETHEL LEGINSKA.



LEGINSKA, THE ENGLISH PIANIST, AND W. SPENCER JONES, OF HAENSEL & JONES.

Leginska is holding "Chinky Chin," the prize winning Japanese Spaniel of the Southampton Dog Show, held July 10, while Mr. Jones holds "Yen Yen," also a prize winner. The dogs are the property of Ethel Colgate, of Garden City, L. I., with whom Miss Leginska is passing the summer.

### Hinshaw as Corvain.

William Wade Hinshaw's portrayal of the role of Corvain in "Fairyland," the Parker-Hooker prize opera recently presented in Los Angeles, is given partial descrip-

tion in the following excerpts culled from the Los Angeles press:

"Quite the most human role of the libretto is Corvain; this was sung by William Wade Hinshaw with a basso cantante tone that carried much of the admirable wickedness of a Mephistopheles; he made the part big with verity, and there was no doubt in any one's mind as to what Mr. Hooker intended to convey when he created this part. Corvain is a man—the only one in the cast."—Examiner.

"The ungrateful role of Corvain is forcefully done by William Wade Hinshaw, of the Metropolitan Opera Company. He left nothing to be desired."—Record.

"Hinshaw was at every moment the cynical, skeptical materialist that his part would make of him. His excellent enunciation and convincing tone production leave a very authoritative impression on one's mind."—Times.

"William Wade Hinshaw, as Corvain, is the man who will make the character live in the minds of the people. His acting is splendid. None could forget his scarcely restrained violence and impatience with Myriel in the first act."—Tribune.

"William Wade Hinshaw created the part of Corvain. The artist, built on heroic lines, 6 feet 6 inches tall, has a voice in harmony with his physique, sonorous, round and clear. His interpretation and acting were in accordance with his long established international reputation, as one of the best American opera singers."—Evening Herald.

"Corvain, mighty William Wade Hinshaw, good humored, beloved of his fellow workers, and supreme master of his art."—Express.

### New York School of Music and Arts Recital.

The regular Thursday evening concert given by the New York School of Music and Arts occurred on Thursday evening, July 15. This concert, the 402d given by the institution, was a piano and organ recital by Harold A. Fix, of the faculty, considered by many people to be one of the best of the younger pianists of America. Mr. Fix was in excellent form, and his playing on this evening was, at all times, brilliant. After practically every number he received an ovation which was well deserved.

The school will continue to give the regular song recital every Monday evening, and a miscellaneous program every Thursday evening throughout the summer months.

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### The New Witek-Malkin Trio.

The Boston Symphony Orchestra members, Anton Witek, violinist; Joseph Malkin, cellist, with Mme. Witek, pianist, have reunited in the Witek-Malkin Trio, which began similarly in Berlin, Germany, a dozen years ago. They have already given several concerts, and Philip Hale's comments on their Boston debut have already been printed in the *MUSICAL COURIER*. Last season the Boston Evening Transcript had the following to say after their first recital:

"In their days in Berlin, Mr. Witek, the concertmaster of the symphony orchestra; Mrs. Witek, his wife, and a pianist as well; and Mr. Malkin, the new first cellist of the band, called themselves the Philharmonic Trio, and prospered in concerts of chamber music. Now that all three are assembled again in Boston, they have renewed the venture as the Witek-Malkin Trio, and their fellow musicians went in numbers to hear them at Jordan Hall, last evening. They were well rewarded. Each of the three virtuosos undertook solo pieces. Mr. Witek played Bach's chaconne for violin alone with a sweep of tone, vivid sense of contrast and energetic weaving and cumulation of its contrapuntal voices; Mr. Malkin displayed his tone with suavity and richness in sustained song, with unusual lightness and delicacy in arabesque, and with musical sensibility in the molding of each phrase, and the fusion of it into the flowing whole of the music. Even 'passage work' for the cello has its interest from his adroit hand, and he seems of the new order of cellists, who have rediscovered, as it were, the flexibility of their instrument. Mrs. Witek, in turn, surprised her hearers, accustomed to think of her chiefly as a technician, by the imagination she brought to her pieces by Chopin and Schubert.

"A trio by Brahms began, and a trio by Smetana, ended the concert. The three musicians played the one with the mingling of sober exposition and of songful warmth that the music alternately asks, and the other with the restless melancholy that Smetana's Czech spirit wrought into very sincere music. Secure in technic and tone, and sensitive each to each in their renewed association, the trio could give full voice to the moods and the individuality of its chosen music."

### Spiering to Tour Under Johnston Management.

Theodore Spiering, the violinist, will make his first American tour in eleven years during the 1915-1916 season, under the management of R. E. Johnston.

Mr. Spiering has been prominent in various branches of his profession—as violin soloist of distinction, leader of a quartet, pedagogue and as concertmaster, both here and abroad. The Spiering Quartet was in existence for twelve years (1893-1905). He was a member of the Chicago Orchestra under Theodore Thomas (1892-1896) and concertmaster of the Philharmonic Society of New York under Gustav Mahler's direction. It was due to his exceptional musical qualities and initiative that he was able during the illness of Mahler to assume the responsibilities of conductor of the latter organization with such adequacy. His recital in Aeolian Hall, New York, last season again reminded those admirers of the best in music who were fortunate enough to hear him that he is the possessor of highly cultivated musical gifts as a soloist. He has always shown that a sincere interpretation of the work before one, and not the player's personal vanity, often referred to as individuality, should be paramount. Spiering does not fail to arouse the admiration of the public.

To his ability as a conductor may be added that of a pedagogue, wherein he has been particularly successful. There are many young artists before the public today who owe their exclusive training to him.

It is due to the war that Mr. Spiering is again in his native country and he is an artist whose homecoming has been warmly welcomed and for whom there has been expressed great appreciation and demand.

### Friedberg Artists in Oregon.

Among the American artists under the management of Annie Friedberg are two charming singers, Kathleen Lawler, soprano, and Mary Adele Case, contralto, whose home is in Portland, Ore. These two are summering in the Far West, enjoying their rest and singing occasionally in concert.

The following was written of Miss Lawler by a Portland critic after a recent concert given in that city: ". . . To those who have faith in the eventual position of the American artist, where Miss Lawler takes her position with dignity and with credit. Her work shows every hour of careful intelligent study that she has put into it, all the self denials and struggles that she must have endured to have brought about such a complete control of the vocal organ, such musicianship and indeed so much feeling."



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LATEST PHOTOGRAPH OF MARY GARDEN.

## MARY GARDEN.

### An Original and Distinguished Modern Prima Donna.

It was an eventful day for America when Mary Garden lifted the curtain upon a new era in affairs operatic in the New World. She dared turn her back upon dull, dreary and formal methods of the older school; dared to be herself, and knowing her own idiosyncrasies and realizing her talents, to merge that self into alien feminine figures, infusing into them her own original, complex, complete, and charming personality.

Miss Garden demolished the traditional order of things with decision, despatch and finality. She instituted revolutionary reforms upon the technical as well as the esthetical sides of her delineations, substituting flesh and blood heroines for conventionalities of the common types, the lay figures who expressed themselves semaphorically and with the temperament of papier mache idols.

Miss Garden established the regime of French operas, and incidentally the cult of Gallic composers in this country, and gave an impetus to a more general and analytical study of the works of the French school. She added to our musical wealth, aided in our musical education, and broadened the scope of our musical outlook.

Histrionically and vocally she proved herself a past mistress of her art. Though she dominated the scene she was never out of the picture; and she possessed an almost uncanny intuition for contrasts. The figures of her repertoire prove this—Thais, Melisande, Salome, the spiritualized young Jongleur, all pulsating with vital force and the power to express variety in mood and action.

It is not unusual in a country of such magnificent distances as ours for an artist of Miss Garden's talents and reputation to rise rapidly to a position of authority and renown of such distinction that the great world of music lovers regards her name as a household word, without that personal acquaintance which the close contact of artist with audience bestows. It followed as a consequence that the services of the distinguished artist were demanded in all parts of the Union. Engagements for her appearance in concerts were arranged relatively soon after the singer made her sensational successes in the Manhattan Opera House, and Mary Garden became a star in concert as she was the stellar magnet in opera, conquering city after city.

After many entreaties, Miss Garden has yielded to the persuasion of her manager and her friends, and consented to reenter the arena of concert, where so many of her triumphs had been won, signing a contract with R. E. Johnston to tour the United States in a series of concerts under his management.

The mere announcement of Miss Garden's forthcoming appearance (1915-1916) sufficed to bring to her manager letters requesting arrangements for concerts upon specific dates. Numerous engagements in all parts of the United States have already been booked for Miss Garden.

## LOS ANGELES REVIEWS ITS LATE MUSICAL ACTIVITIES.

N. F. M. C. Biennial, Music Congress and "Fairyland" Performances Regarded With Satisfaction—Review of the Social Side of the Affair—General Local Events and Notes.

1110 W. Washington Street,  
Los Angeles, Cal., July 20, 1915.

The great and long anticipated biennial convention and American music congress of the National Federation of Music Clubs has come and gone, and every one is congratulating the other that it was an unqualified success from



FANNIE C. DILLON ON A VACATION TRIP TO CAMP STURDEVANT.

start to finish. The spirit of optimism and whole hearted hospitality and cooperation characteristic of this part of the country was apparent from start to finish. Everything went without a hitch and the visitors invariably remarked upon the reception, as well as the kindly and cordial spirit

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GASTON DETHIER, Organist and Pianist  
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found here; also the beauty of the city and climate. It was indeed a festive time, crowded full of pleasant experiences which will remain as cherished memories. One secret of it is that the hosts and hostesses found as much pleasure in the giving as the guests found in the receiving. One of the members of the national board remarked publicly that it was the greatest biennial ever held and she wondered if it would ever be possible to duplicate it, it seemed so perfect in each and every detail.

Naturally the crowning even was the prize opera, "Fairyland," but all that has been thoroughly reviewed by Leonard Lieblich, editor in chief of the MUSICAL COURIER, so that I need go into no detail. Suffice it to say, the two additional performances of the opera given on Thursday and Friday of this week materially added to the exchequer. At the close of the Friday night performance a reception was held on the stage, and any of the audience desiring to meet the principals and express their appreciation and gratification were permitted to do so.

#### THE SOCIAL SIDE.

Interspersed with the concerts and recitals during the biennial and the few days following, were many social affairs which added greatly to the intimacy and informality of this two weeks' festival. In this way the local people and the visitors were enabled to come into much closer touch than would otherwise have been possible. Beside the three large receptions given respectively by the local board, the Friday Morning Club and the Ebell Club, all of which affairs were on a very large scale, there was the luncheon of the music section of the Ebell, the Dominant Club dinner and innumerable private parties. Among these must be mentioned the high tea given at the Hotel Alexandria on July 1 by Mrs. Frederick Abbott, president of the Matinee Musicale of Philadelphia, when she entertained in royal fashion about fifty of the visiting and local celebrities.

Then there was the exquisite little tea given in her lovely gardens by Mrs. Willis Hunt, of Berkeley Square, in honor of her guest, Yvonne de Tréville, Friday afternoon, June 25, which was both picturesque and delightful.

A reception in honor of Mr. Lieblich was given on June 28 by Jane Catherwood in the music room of The Fowler.

Friday, July 2, Mr. and Mrs. G. Allan Hancock opened their magnificent home and grounds in honor of the visiting artists, composers and conductors, as well as a few Los Angeles musicians.

Saturday afternoon, July 3, Vernon Spencer entertained at tea at the Hotel Alexandria, having as his guests the official board of the Music Teachers' Association and Agnes Clune-Quinlan, the well known Philadelphia pianist, and Miss Price, secretary of the Music Teachers' Association of Philadelphia. Beside the courtesy to the visiting guests, Mr. Spencer wished to honor Mr. and Mrs. James Washington Pierce. Mr. Pierce has been for two years the invaluable secretary of the Los Angeles Music Teachers' Association, and he and his wife are leaving for a year's study and vacation in the Eastern cities. Mr. Spencer and each member of the board spoke in appreciation of Mr. Pierce's ability and faithful work.

Many of the visitors have remained over for a visit in Southern California and the festivities continue. Sunday, July 4, Major and Mrs. Lloyd L. Krebs, of Sierra Madre, entertained about 150 guests during the afternoon and evening at an informal supper served on the roof garden. The Krebs' home and gardens are beautifully situated at the foot of the Sierra Madre Mountains and are the frequent rendezvous of a large circle of artistic and musical folk, Major and Mrs. Krebs being justly famed for their hospitality. On this occasion many illustrious visitors

were noted among the prominent members of both Los Angeles and Pasadena society.

Tuesday evening, July 6, Virginia Goodsell entertained at the Burlington Apartments in honor of Mrs. H. H. A. Beach. Two or three hundred musicians and friends filled the large reception and ballroom, in which latter was given a musical program, following which refreshments were served on the roof garden.

Mrs. Beach has been the honored guest on many occasions, but one of the most enjoyable was the box party and al fresco supper given in her honor on Thursday afternoon, July 8, by Bessie Chapin, when about forty guests occupied boxes at the Mission Play given at San Gabriel, the party afterward motoring back to Alhambra to the Chapin home, where supper was served under the trees. The spacious grounds were illuminated by Japanese lanterns and the party was one of the jolliest imaginable. Mrs. Beach had gone out in the morning for luncheon with Miss Chapin and to play with her her violin concerto. Following the supper, a short musical program was given and the balance of the evening was devoted to a barn dance and general hilarity.

Several more affairs I will report later.

#### ZIELINSKI PUPILS' RECITAL.

Wednesday evening, July 7, at his home on Burlington avenue, Mr. de Zielinski presented two pupils in recital—Margaret Bitter, pianist, and Iona Kisselburg, contralto. Mr. Zielinski prefaced each number with an explanatory informal talk of much interest. Both pupils showed the careful and thoughtful training characteristic of Mr. Zielinski's teaching.

Through an oversight, the report of the unusual program given by the Fuhrer-Zielinski Trio and the Bessie Fuhrer string quartet on June 6 was omitted. This program deserves special mention because of its unusual qualities. It was given at the home of the Fuhrer sisters and listened to with absorbing interest by a company that filled the house. The program was a decided relief in every way from the average hackneyed numbers one usually hears. Mr. Zielinski's thorough understanding of the modern Russian school and his intimate acquaintance with many composers enabled him to speak with authority concerning the numbers given. Not only was the program unusual in its selection, but highly satisfactory in its performance. Every number was a gem.

#### ANDERSON PUPIL'S RECITAL.

J. A. Anderson presented his pupil, Charles Olerichs, in piano recital at Symphony Hall recently. The many musicians who were interested in this gifted boy when Mr.



Photo by Matzene, Los Angeles.

FANNIE C. DILLON,  
Composer-pianist of Los Angeles.

Anderson first presented him last year, were pleased to mark the great progress apparent in his work since that time. He has a tremendous technic and promises to accomplish big things. This is worthy of special mention when it is recalled that three years ago he not only had received no lessons, but classic music literature was a sealed book to him. To hear him now makes such a fact seem impossible.

#### FANNIE DILLON'S COMPOSITIONS COMMAND ATTENTION.

The compositions of Fannie Dillon are beginning to be more and more appreciated. She appeared frequently during the past season. Miss Dillon gave the closing program of the Music Teachers' Association, playing the preludes and a new set of variations upon an original theme. Mrs.

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Makinson sang the four songs accepted by Mme. Schumann-Heink. The continued and unqualified commendation Miss Dillon receives from the greatest artists justify her friends in their faith for her future. She will soon leave for a vacation. She says she must go into her shell again and seek a little quiet in which to do some work which is crying for visible form.

Many of the prominent musicians and conductors who were here during the past few weeks have expressed deep interest in this girl's talent. Her work is so virile, original and scholarly that it carries the mark of genius.

## NOTES.

Many of the artists called here by the N. F. M. C. biennial are remaining for a vacation. Among these is Mrs. Frank King-Clark, who, with her mother, is the guest of Mrs. Lewis in Manhattan place. Mrs. King-Clark has added many friends to the long list she already possessed in Los Angeles and is most popular.

Carl Busch, of Kansas City, is still in town and has been in much demand.

Claude Gotthelf, who was heard during the biennial in a brilliant rendition of Charles Wakefield Cadman's new piano sonata in A major, has decided to remain in Los Angeles, as his family resides here and he is so in love with the place that he wishes to make it his home. He will, however, make two or three Eastern concert tours during the coming season.

Helen Ruggles White, the well known prima donna, represented San Diego at the California State Music Teachers' Convention held in Oakland last week. She was in Los Angeles recently enjoying a two weeks' visit.

Frieda Peycke has left for a three months' visit in the East. She will be for a part of the time a guest of Mrs. Barr at her beautiful home on Long Island, where she will join Beatrice Hubbell Plummer, who went East early in June and is having a glorious time.

Alice Barnett Price, of San Diego, was one of the interested visitors at the biennial. Mrs. Price some day may be known as one of the leading women song writers of America. She has done some remarkably lovely songs that are worthy to be placed with the classics. Two of these were chosen by Cecil Fanning for his programs the coming season and some of the other singers are becoming deeply interested in them. Mrs. Price's work is of such exceptional quality as to leave no doubt as to its brilliant future.

JANE CATHERWOOD.

## Summer Notes.

Vivien Holt, coloratura soprano, has been busy, notwithstanding the slack summer season. Among her most prominent appearances were the following: At the Hotel Lyndenaug, Shelbourne and Eisenberg, and at Forest Hills, where she sang for the Audubon Society at the dedication of the new fountain, and received such an ovation that she was compelled to respond to encores. At Hotel Shelbourne Miss Holt appeared with William Sembach, the Wagnerian tenor, of the Metropolitan Opera Company, who sang Walther's "Prize Song." It is not surprising that Miss Holt shared honors with Mr. Sembach.

Miss Holt is unusually fortunate, for not only is she a fine artist, but she holds her audience with her charm and magnetism. Wherever she sings she is a distinct success.

At the Hotel Shelbourne a young violinist, William Kroll, appeared. He aroused enthusiasm by his notable playing. Mrs. Greensburg has a splendid contralto voice and Maestro Samoiloff, the baritone, as usual, delighted the audience with his beautiful voice and unique interpretations. Miss Holt obtained her operatic and vocal training at the Samoiloff "Bel Canto Studios."

John W. Nichols and Mrs. Nichols, who are spending the summer in Burlington, Vt., gave one of their joint vocal and piano recitals there recently. This was one of the regular course of entertainments given by the summer schools of the University of Vermont. In addition to their concert work Mr. and Mrs. Nichols have a large class of pupils, studying both voice and piano. Mrs. Nichols sang the offertory solo at the Methodist Church, of Burlington, Sunday morning, July 11.

## Althouse Recitals in Evanston and Iowa City.

Paul Althouse, tenor of the Metropolitan Opera Company, will make his first recital appearance in Evanston, Ill., on the night of October 19, on Miss Kinsolving's artist series. Another important booking for this popular tenor is that of the Iowa State University, Iowa City, November 2.

## Buffalo Orpheus Club

## Engages Metropolitan Basso.

Among the artists announced by the Orpheus Club, of Buffalo, appears the name of Arthur Middleton, the basso of the Metropolitan Opera Company. The Middleton engagement is for the night of February 14, 1916.

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## MINNEAPOLIS MAY HAVE MUNICIPAL GRAND OPERA.

Board of Park Commissioners Carrying on a Summer Musical Campaign that May Have Far Reaching Effect—Thousands Attend Well Presented Park Programs—Northwestern Conservatory and Other Notes.

Minneapolis, Minn., July 20, 1915.

Another great advancement has been made in the music of Minneapolis and this last step is pronounced by those who know to be the beginning of municipal grand opera. That may sound big, but it is true. The Board of Park Commissioners has always given excellent music in the parks during the summer season. This year the board is fairly outdoing itself. Besides daily concerts in all the neighborhood parks, there is a concert of unusual merit at Minnehaha Park every Sunday afternoon and at Lake Harriet Park on Sunday evenings. These concerts are now supplemented by opera in concert form every Friday evening at Lake Harriet. Friday, July 9, the first half of the program was devoted to excerpts from Wagner's operas, "Lohengrin," "Tannhäuser" and "The Flying Dutchman." The orchestra of fifty players is mostly drawn from the Minneapolis Symphony Orchestra, which means that the musicians are artists of the first rank. The new director, Joseph Sainton, of London, has in two weeks' time established himself as a musician of high rank. A chorus of 150 voices, drawn from the singing clubs of the city (Thursday Musical, Apollo, Philharmonic and others) did good work, followed the director's stick and made many musical nuances. Minneapolis can be proud that its singers are so well versed in opera music.

The first half of the program consisted of seven numbers, viz., introduction to the third act and "Bridal Chorus" from "Lohengrin," "Swan Song" and "Lohengrin's Narration," "Dich Theure Halle," "The Spinning Chorus" (ladies' voices) from "The Flying Dutchman," Siegmund's love song from "Walküre," Senta's ballad from "The Flying Dutchman" and "Hail, Bright Abode," from "Tannhäuser." Beatrice Gjertsen-Bessessen, of the Weimar Court Opera, sang the soprano roles in a pleasing, artistic and finished manner. She has a winning personality and a gracious style which at once won the large audience. The tenor roles were sung by Edmund Krauss, whose splendid diction is his chief asset.

After tremendous applause, the first half of the program concluded with the singing of the "Star Spangled Banner" by the full chorus and audience, accompanied by the band. After a fifteen minute intermission the second part of the program was given by the orchestra, which was heard in the overture "1812," by Tschalkowsky; fantasia from "Madame Butterfly"; waltz suite, "Lysistrata," by Lincke, and Sousa's "Stars and Stripes Forever."

A charge of 50 cents is made to the public for the reserved seats, with general admission 25 cents, but there is a lot of seating space downstairs in the pavilion, and immense parking grounds for automobiles; there are about five hundred canoes on the lake every evening and canoes can easily hear the music. There are large grounds all about the pavilion, where hundreds of people also can hear the music. So that if one does not wish to pay an entrance fee he can plainly hear the concert from the grounds. On all nights, except opera nights, the seats are free. On the night of July 5 there were 6,000 autos on the grounds and the street railway company estimates an attendance of 65,000 people, while 10,000 more were in canoes and autos. These figures show that this music is reaching the masses, and who can tell what seed is being sown in the mind of some budding genius? Suffice it to say that Minneapolis is making a fine start toward municipal opera, and other cities might look to their laurels, for our music may take front rank, just as our flour mills do now.

CREDIT WHERE CREDIT IS DUE.

The Minneapolis correspondent of the MUSICAL COURIER wishes to make this correction in the report of the Convention of Music Teachers of the State of Minnesota held in Albert Lea, June 23, 24 and 25. The last program was made of compositions of Minnesota composers and the group of piano solos accredited to Hermann A. Ruhoff was composed by Richard Czerwonky. This correction is made at the request of Mr. Czerwonky.

A PROGRAM OF MERIT.

A program of merit was given by Wilma Anderson-Gilman, pianist, and Ruth Anderson, violinist, at the Y. W. C. A. recently, before the Women's Rotary Club.

Sixty members were present. After the program, aquatic stunts were given in the aquarium in the building by Geneve Carr, member of the club and a pupil of hers, little Florence Purdy.

NORTHWESTERN CONSERVATORY NOTES.

On Wednesday evening last, Gladys Griffith, assistant in the Piano Department, presented nine of her pupils in a recital in Conservatory Hall. In spite of the heat there was a good audience, and the pupils all showed the excellent training Miss Griffith has given them. Mabel Nevens, pupil of Robert Fullerton, head of the Voice Department, assisted.

Estelle Holbrook, dean of the conservatory and assistant principal of Stanley Hall, left Thursday morning for a month's vacation in Glacier Park. Miss Holbrook has as her companion Florence Cowles.

The Nashua Reporter, of Nashua, Iowa, published an item last week about the entertainment given in the Nashua Opera House in which Leona Putney, 1915 graduate of the Expression Department, appeared. Miss Putney repeated her program given at commencement time, the four act romantic comedy, "Mice and Men."

Harriet Gogale gave the faculty hour program on Friday morning of last week. Miss Gogale was assisted by Mr. Fullerton, of the Voice Department.

Wednesday of this week Margaret Daugherty will present two of her pupils in a piano recital, Ethel Martyn

SEASON 1915-1916

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and Gerda Carlson. Both the young ladies have completed the teachers' course and will receive certificates at the end of the summer session.

Last week at an entertainment given at St. Stephen's Church for the benefit of the new school, a group of conservatory teachers and students gave the program. John Beck played a group of piano solos. Letitia Lillie sang two songs, and readings were given by Imogene Hattenbach and Minerva Huxtable, pupils of the Expression Department.

Ethel Martyn and Gerda Carlson, graduating pupils of Margaret Daugherty, gave an excellent program of piano numbers last Wednesday morning in Conservatory Hall, at which time certificates were granted them from the Normal Piano Department of the school. Beatrice Konchal, soprano, pupil of Miss Hughes, assisted.

Wednesday morning of this week at eleven o'clock the student hour program will be played by Otto Froehlich and Adeline Ritchel, pupils of Karen Westvig. Numbers by Schumann, Liszt, Chopin and Beethoven will be played. Letitia Lillie, pupil of Robert Fullerton, will assist.

Anne Hughes, director of the Public School Music Department, gave a lecture on Friday morning in Conservatory Hall for the teachers and students of the summer term and their friends. Her subject was "Opportunity and Responsibility of the American Musician."

On Friday morning, July 16, Robert Fullerton, of the Voice Department, and John Beck, of the Piano Department, gave the regular faculty program. There will be two more of these programs before the end of the summer session, August 1. Through the month of August there will be no faculty or student recitals.

RUTH ANDERSON.

### George Dostal in Demand.

George Dostal, the well known Bohemian tenor, has been in great demand for summer musicales among the colony at Lenox, Mass.

### Gabrilowitsch Discusses Leschetizky Method.

Ossip Gabrilowitsch refers affectionately to Leschetizky as "that dear old man." Asked recently to relate how Leschetizky teaches, the distinguished Russian said: "It makes me feel old to talk about those days of study, but it is always a pleasure to speak of that wonderful man who has done so much for modern technic and for interpretation as well. Of course, I learned from other people. For instance, while I never studied with Rubinstein, I frequently went to his house and played for him. He tore to pieces everything I did, and while I gained a great deal from him, I do not feel that I may claim him as a teacher.

"I believe that what has made Leschetizky the great teacher is his personality. He is masterful, and totally without concern about people's feelings. I always understood him and knew that when he sees a pupil is in earnest and doing his best he is very kind. Of course, every one has unpleasant times with him, as he believes that to be the only way to get results. While my memories of study with him are most pleasant, I had some very unpleasant hours in the beginning.

"In the first place, I could not get accustomed to his way of teaching, as he would go into such extremely small details. He would tell me so many things in one hour that I could not remember half of them. He does that to every one. Not long ago I stepped in one afternoon to hear him teach, and he had not changed in the least. The number of things he told his pupil would have filled a book. It seemed to me at first that this was a serious mistake, but later I found that none of these things were lost. They came back to me gradually, and they were all reasonable and to the point.

"He repeated them each lesson, and finally I saw that in this method, which seemed so unsystematic at first, there was a great system, as he would never put the same thing in the same form."

### Arens Pupil Praised by Oregon Press.

Mrs. Henry W. Metzger was the leading soloist of the Oregon College commencement, and received warm tribute from the Corvallis papers. The following, from the Corvallis Gazette-Times, was copied in the Portland Oregonian:

"Mrs. Henry William Metzger, Portland's noted soloist, who sang at the O. A. C. commencement exercises on Tuesday, is the daughter of Max Fleischer and is a dramatic soprano. She has a voice of really beautiful purity, and her diction and expressive shadings, attraction of her singing, her dramatic characterization is perfect, and all her artistic renditions are the result of long and careful training.

"She is one of the hardest working of musical students, and goes into detail with a degree of patience and thoroughness one does not often find. She has worked earnestly to attain the best there is in musical accomplishment, and, needless to say, the Portland public gives her a big welcome whenever she appears.

"She trained in Portland first, with local teachers, later going to New York to study with Franz X. Arens. She is working with him now, as he is in Portland and has opened up a studio there for a few months. In 1912 and 1913 she went to Europe with her mother and father, and studied with Jean de Reszke. She has trained with the famous Gustav Walter in Vienna, and when she was finished the critics wanted her to remain and go into opera, predicting a brilliant future for her, but she preferred to return to Portland, and married after her arrival at home. While in Vienna she was invited to give a recital at the home of the Baroness Johann Strauss (Frau Johann Strauss, as she is known), widow of the great composer, an honor that is accorded to few only."

### "Minuet Antique" by Howard B. Keehn.

One of the most attractive numbers in Howard B. Keehn's new collection of Five Lyrics for Piano, is the "Minuet Antique," which has the genuine Old World atmosphere. It is not difficult to play, but it is so well written for the piano that it sounds far more difficult than it actually seems to the players. The melodies are natural and pleasing. It is published among the Five Lyrics for Piano recently brought out by Harry H. Bellman, of Reading, Pa.

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Barrows, Harriot Eudora.....Boothbay Harbor, Me.  
Bloch, Alexander.....Milbrook, N. Y.  
Bloch, Blanche.....Milbrook, N. Y.  
Bori, Lucrezia.....Italy  
Braslaw, Sophie.....Lake Placid, N. Y.  
Braun, Carl.....Schroon Lake, N. Y.
- C. Campanini, Cleofonte.....Parma, Italy  
Caruso, Enrico.....Buenos Aires, South America  
Chalmers, Donald.....Port Jefferson, L. I.  
Chase, Helen Frances.....Schroon Lake, N. Y.  
Collier, Alice.....Raleigh, N. C.  
Cottlow, Augusta.....Berlin, Germany  
Culp, Julia.....Amsterdam, Holland
- D. De Seguro, Andrea.....New York City  
Destinn, Emmy.....Prag, Bohemia  
Didur, Adamo.....Old Orchard Beach, Me.  
Doane, John.....California
- E. Ewell, Lois.....Atlantic Highlands, N. J.
- G. Gardner, Ida.....Lake Placid, N. Y.  
Gatti-Casazza, Giulio.....Como, Italy  
Genovese, Nana.....Allenhurst, N. J.  
Gilly, Dihn.....Prag, Bohemia  
Glenn, Wilfred.....Brooklyn, N. Y.  
Gluck, Alma.....Lake George, N. Y.  
Goritz, Otto.....Schroon Lake, N. Y.  
Granville, C. N.....Tour N. C. and Va.  
Guard, William J.....Como, Italy
- H. Hackett, Charles F.....Dorchester, Mass.  
Harrison, Charles.....Philadelphia, Pa.  
Hartley, Lacta.....Petersburg, Va.  
Hoffmann, Josef.....North East Harbor, Me.  
Homer, Louise.....Lake George, N. Y.
- J. Jordan, Mary.....Canadensis, Pa.
- K. Kaiser, Marie.....St. Paul, Minn.  
Karweska, Margarete.....Norway  
Kerr, U. S.....Kennebunkport, Me.  
Kneisel, Franz.....Catalina Island, Cal.
- M. Martinelli, Giovanni.....Long Island, N. Y.
- O. Ober, Margarete.....Severence, N. Y.
- P. Polacco, Giorgio.....Italy
- R. Reiss, Albert.....Los Angeles, Cal.  
Rothier, Léon.....Buenos Aires, South America  
Rothwell, Walter H.....Boothbay Harbor, Me.  
Rothwell-Wolff, Elizabeth.....Boothbay Harbor, Me.  
Ruffo, Titta.....Buenos Aires, South America
- S. Sarto, Andrea.....Stony Brook, L. I.  
Schutz, Christine.....Baltimore, Md.  
Scotti, Antonio.....New York City  
Setti, Giulio.....Milan, Italy  
Spencer, Elizabeth.....San Luis, Col.
- T. Toscanini, Arturo.....Milan, Italy  
Turner, H. Godfrey.....Whitefield, N. H.
- V. Van Endert, Elizabeth.....Berlin, Germany
- W. Werrenrath, Reinald.....On Long Island Sound  
Williams, Evan.....Akron, Ohio

### Anne Arkadij's Lieder Program

A singer of Lieder who will be heard with interest next season is Anne Arkadij, who will appear in various sections of the country under the management of Mrs. Herman Lewis. As befits one who has made a special study of the works of Brahms, that composer figures on the Arkadij programs to a greater extent than any other. Attached is a sample program, which may be of interest:

Dem Unendlichen.....Schubert  
Mein Freund ist Mein.....Cornelius

Aufträge.....Schumann  
Waldeggespräch.....Schumann  
Du Meines Herzens Kronelein.....Strauss  
Die Geegins.....Strauss  
Zueignung.....Strauss  
Sappische Ode.....Brahms  
Schön war, das ich dies wehte.....Brahms  
Immelied.....Brahms  
Auf dem Kirchhofe.....Brahms  
Schwalben sag mir an.....Brahms  
Wir wandelten.....Brahms

### Foster & David's Artists on Vacation.

Leopold Godowsky with his family and secretary has been on the Jersey coast for several weeks. Mr. Godowsky is entertaining many celebrities during the summer. Lucy Gates, the American soprano, at the conclusion of her tour to the Panama-Pacific Exposition with the Ogden Tabernacle Choir, will spend the remainder of the summer with friends in Utah. Lois Ewell, soprano, is at her summer home on the Jersey coast. Mary Jordan, contralto, is at Elberon, N. J., preparing the recital program she will sing at Aeolian Hall on the evening of November 18. Florence Otis, soprano, goes to Maine for August and September. Elizabeth Tudor, soprano, will visit her old home at Van Wert, Ohio. Dorothy Ball, the young soprano who was discovered by Walter David, and who made such a favorable impression this season, will summer at Minersville, Pa. Evelyn Egerter, another new name on the

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Foster & David list, will be at Wheeling, W. Va. John Barnes Wells, tenor, with his wife and little daughter, will be in the Catskills. Thomas Chalmers, baritone, with his family, will occupy a house at Port Jefferson, L. I. Henri Scott, basso, who is to sing at the Metropolitan Opera House next season, will be at Cape May, N. J. Frederic Martin, basso, goes to his farm at Westerly, R. I., to remain until September 15. Florence Hardeman, violinist, will be in Kentucky, and Florence Larrabee will spend the summer at Petersburg, Va. Victor Wittgenstein will be at Edgemere, L. I.; his next season will open November 14 in Chicago in recital. Annie Louise David, harpist, has taken a cottage on the coast of Maine for July, August and September.

### Althouse and Middleton to Sing in Far West.

Paul Althouse, tenor, and Arthur Middleton, bass, two sterling artists on the Haensel & Jones list, are announced as soloists for the Beethoven festival of music, San Francisco, August 6, 7 and 8. Both of these young American members of the Metropolitan Opera Company have a long list of festival engagements extending through the summer and early fall. This will be Mr. Althouse's first trip to the Pacific Coast, but Mr. Middleton has toured the Western rim of the continent a number of times, and is very popular with the music lovers of the Far West.

### Mme. Alda's Western Bookings.

Haensel & Jones announce among the long list of advance bookings for Frances Alda, soprano of the Metropolitan Opera Company, the first appearance of the diva at Des Moines, Ia., on the night of November 3. Mme. Alda has also been engaged for a recital by the Mary Free Bed Guild of Grand Rapids for the night of November 1.

### To Promote American Musical Progress.

Leo Erdody announces, for the season of 1915-1916, four concerts with the assistance of a symphony orchestra, of which he will be the conductor, for the purpose of bringing forward American artists and American composers whom have not had an opportunity of coming before the public. By American is meant in this instance all those composers and artists living and working in America.

For this purpose the sum of \$6,000, to be raised only by subscription, will be needed. The prices of the subscriptions are as follows: Boxes for the four concerts, \$100; parquet seats for the four concerts, \$10 (first twelve rows).

Up to date the patrons and patronesses include: Mrs. A. Iselin, Mrs. O. H. Kahn, Mrs. E. N. Breitung, A. M. Bagby, Mrs. G. J. Gould, A. M. Post Mitchell, Mrs. Latham Bartlett, W. K. Vanderbilt, Mrs. A. Naumburg, Mrs. E. Bamberg, A. Gibson, J. C. Guggenheimer, G. Schirmer & Co.

All checks may be made payable to Leo Erdody, special, and sent to Haensel & Jones, Aeolian Hall, New York.

The desire is to form a lasting and successful institution for the betterment and aggrandizement of American art and the financial assistance necessary for this venture is not alone the one important feature, but the actual personal interest needed to make this a lasting and unqualified success in awakening a widespread, sincere, helpful interest in the work of American talent, American ideals and American musical progress.

### Howard-Payne College Noted for Its Excellent Music Department.

Howard-Payne College, Fayette, Mo., closed its most successful year in the history of the music department. N. Louise Wright, composer, teacher and pianist, is the director. The programs were arranged from the regular undergraduate, graduate and post graduate courses.

The graduates of voice were Irene Bradley, Mary Cunningham and Flo Hunter.

Eighteen piano students received diplomas and certificates. Those appearing in the senior piano recitals were: Vera Bridges, Ruth Capp, Olive Crow, Nora Cunningham, Idell Dudley, Blanche Hager, Manell Hamilton, Alpha Hinkle, Mary Hunt, Flo Hunter, Grace Johnson, Inez Lutes, Grace McCarty, Eunice Nichols, Martha Powell, Ruth Rooker, Mabel Shilling and Mary Williams.

Special mention should be made of the two post-graduate piano students, Eleanor Howard and Ruth Jordan. Eleanor Howard won her audience with her usual fire and brilliancy. The compositions by N. Louise Wright and MacDowell's "March Wind" were her most skillful interpretations. Ruth Jordan played a group of Chopin numbers in an artistic manner. The Chopin etude, op. 25, No. 3, was technically delightful. Her surety and poise are unusual. Miss Jordan will teach in the piano department of Howard-Payne College this next school year.

### Virginia Attracts Adele Krueger.

Adele Krueger, the soprano, sends greetings to the MUSICAL COURIER from a beautiful Virginia summer place where she is resting and enjoying the invigorating mountain air.

Mme. Krueger, who passed a busy winter singing in about fifty concerts and recitals, is working on some interesting programs for the coming season. Many bookings have been made for her already, and her manager, Annie Friedberg, reports that she numbers among her dates appearances in New Haven, Hartford, Springfield, Meriden, Derby, Boston, Albany, Rochester, and return dates in Pennsylvania and New Jersey. Mme. Krueger is going on another joint recital tour with Nana Genovese early in October.

### Serato Is in Switzerland.

Arrigo Serato, the Italian violinist, is at present in Switzerland, where he is working on his new programs which he intends to present upon his second American tour. Countess Marta Malatesta will be Serato's accompanist on his next tour. She is known in Europe not alone as an excellent accompanist, but also as a pianist of merit. She will be heard in solo work and in joint recitals with her young daughter, Anna Malatesta, who is said to have a beautiful soprano voice.

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### Talent and Dollars.

Frances Nash, pianist, who is to tour the Middle States as assisting artist to George Hamlin, tenor, has taken a cottage on the Massachusetts coast, where she expects to remain all summer and spend her time in unmolested study.

Miss Nash's zealous persistence in her chosen work is always a source of wonder to her many friends, and a full page story in the Omaha Daily News marvels "that the daughter of a multi-millionaire should choose a career that meant constant effort and self-sacrifice."

Miss Nash's real devotion to her piano began at sixteen and in answering the much put question, she says, "Everyone in this world should have some goal. I decided to enter the professional field because in no other way could I hold myself to the highest standard of accomplishment. Inspiration is not sufficient." Miss Nash adds, "Well, I admit I had natural musical endowment, but what little success I have attained so far has come through the hardest kind of close work and application. A fair degree of talent, hard work and absolute consecration will carry one far."

The Nash-Hamlin tour will begin in Topeka, October 27, and will continue until the beginning of the opera season, after which time Miss Nash will fill a number of orchestral engagements.

Miss Nash possesses all of the charms of normal womanhood. She has youth, health and beauty in a marked degree. She is fond of pleasure including the modern dance, but, next to music, children are her greatest enthusiasm.

The Omaha Daily News in its issue of May 30, 1915, has very aptly given a resumé of the young girl's life and favorite pursuit, which is well worth reprinting here:

"That the daughter of a multi-millionaire should choose a career that meant constant effort and self-sacrifice has been amazing to many who have watched the musical career of Frances Nash.

"What is money for if not to shield us from work and make the spots that we lie on very soft indeed?" they asked.

"Here was a young woman who could spend her days in a round of what is known as 'pleasure.' She could go to as many dinners, tango teas and bridge gatherings as she chose, have all the clothes she wanted without counting the cost and pay people to attend to unpleasant details while she amused herself.

"But Miss Nash chose otherwise. "She decided that it was more worth while to sit for hours at a time on a hard piano stool, training the muscles of her hands to respond to her will and ear to know perfection in the way of musical sounds.

"Experts say Miss Nash has a great future. Emil Oberhofer, leader of the Minneapolis Symphony Orchestra, predicted this after hearing her go through with one brilliant number on the piano with her fine touch, her sparkling runs and full-toned notes. Miss Nash is a refutation of the idea that it takes poverty to make an artist.

"The rich man may go to heaven, but his daughter may not become a grand opera diva," says Caroline White, prima donna of the Chicago Grand Opera Company. That musical artist's come from humble homes is the conclusion of this singer, after some years in investigating the personal histories of those who are before the public.

"A little Omaha girl with a flowing mane of blonde hair covering a head that contains a consuming ambition to be somebody in the musical world, may show Mme. White and others that success may be earned without the spur of necessity and even though handicapped by fortunate surroundings.

"Everyone in this world should have some goal. I decided to enter the professional field because in no other way would I hold myself to the highest standard of accomplishments," she says.

### To Bring Out the Best.

"When a musician knows that he has to appear in public at stated intervals and give an accounting of his talents in comparison with other performers it will bring out one's best efforts. Nothing else will do it. Inspiration is not sufficient."

"Miss Nash practices four hours each morning. Nothing interferes with this program. Beyond four hours' practice she thinks there is nothing to be gained and that work becomes mechanical.

"Frances just grew up, like Topsy," laughingly declared Mrs. E. W. Nash.

"Perhaps it was this very lack of conventional restraint that lifted Miss Nash's ambition out of the rut of the commonplace and fired her with a determination to become a genuine artist.

"Be that as it may, since she decided three years ago to go deeply and seriously into the study of the piano she

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"After receiving pronounced recognition in critical Germany, where she has been studying the last two years, she came back to Omaha to prove to its citizens that she had a mastery of her art. With the Minneapolis Symphony Orchestra at the Boyd Theatre this spring she covered herself with glory.

"Miss Nash is a decidedly interesting personality and she granted an interview most reluctantly.

"She is bashful.

"This word is rarely applicable in the twentieth century young woman.

"This was noticeable in her reception of the applause bestowed on her at her appearance with the Minneapolis orchestra.

"She would bow a stiff, little boyish bow and quickly disappear. She has almost a masculine hatred of being made a fuss over. Almost before her triumph was over she was analyzing her work with unsparing severity, and setting herself still higher goals.

"Throughout an interview the other morning she sat poised on the edge of her chair with an elfin-like timidity, as if ready to take instant flight.

### How to Succeed.

"I suppose mother has told you that my music comes to me absolutely without effort," she said with a humorous twinkle.

"And that is exactly what mother had just said.

"Well, I will admit I had natural musical endowments. Every one has along some line, but what little success I have attained so far has come through the hardest kind of close work and application. A fair degree of talent, hard work and absolute concentration will carry one far," she said.

"Miss Nash is fond of the modern and classical dance and is herself possessed of no mean ability in the latter art. Her favorite modern author is Bernard Shaw. The fact that her admiration should go out to an author who, like herself, is absolutely frank and without sham or affectation is a bit of coincidence.

"She is extremely fond of children, especially babies, and the liking is entirely mutual. Next to music, children are her greatest enthusiasm.

"She believes that children who have musical talent should have it trained from early years, but she deprecates the tendency to hold children to their hated practice that is performed in a mechanical and resentful fashion, and she thinks there is more money wasted in the musical profession on false ambitions than in any other of the arts.

### Playing at Five.

"As a little tot of five she was an entertaining performer on the piano. Her mother tells of an incident which convinced her that Miss Nash has unusual gifts.

"Mrs. Nash was up stairs and all the children, except five-year-old Frances, had gone to school. Suddenly she heard a merry little tune from a light opera rippling from the piano keys.

"Thinking that her son, Fred, who was also a musician, had not gone to school, she came down and found her tot of a daughter perched on the piano stool making music. Since that day she has not been surprised at subsequent events.

"Miss Nash can always be relied on to do the unexpected. Her latest fancy is to bring from Berlin the woman who kept house for her while a student there the last two years, and install her as housekeeper in a cottage in the Berkshire hills in Massachusetts, where she and her cousin, Nathalie Myers, have gone to spend the summer.

"When this young musician was only sixteen, she suffered the loss by death of her twin sister, Esther, a girl of great beauty and loveableness of character. The two had been inseparable. But there was no violent outburst of grief. The sister who was left behind only became a little more reserved. Like a flower that has been subjected to sudden blight, she closed her sorrow tight within her own shrinking soul.

### Life Dealt Crushing Blow.

"Within a period of two years Miss Nash lost her father, E. W. Nash, who was president of the American Smelter trust; her brother, Fred; her sister, Mrs. Harry Cartan, and her twin sister.

"In a family where the tie of blood was particularly strong this was a crushing blow to the sensitive young girl. Coming at the glorious period of sixteen, all the golden hours were turned to lead.

"Since that time there has always been about her a little haunting shadow of sorrow. But it may be that the law of compensation is at work here.

"Perhaps this pent-up emotion will one day burst into flame and the conflagration will place another star in the musical firmament of America.

"Just as the masculine members of the Nash family have helped to make industrial history in Omaha, so may this gifted feminine member help to make musical history for this city."

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BOSTON POST, SATURDAY, APRIL 26, 1913

**Woman Electrifies  
Symphony Audience  
Miss Schnitzer Gives Remarkable  
Demonstration of Virtuosity in  
Liszt's E Flat Concerto**

Yesterday afternoon a Boston Symphony audience in Symphony Hall was treated to the legitimate pleasure of Dr. Muck's masterly interpretation of Beethoven's fourth symphony and the quite unhalloved joy which was consequent upon the performance of Liszt's E flat piano concerto by Miss Germaine Schnitzer, Miss Schnitzer provided the patrons of these concerts with more sensations than they had experienced probably, in as many months.

And this was one of the few occasions when a brutally overplayed composition received its due. Only one performance of the E flat concerto, out of the dozens which have been given in this city of late years, is to be ranked at all with the performance of yesterday afternoon.

This was in 1906, the year in which Miss Schnitzer first appeared in Boston, when Dr. Muck and Morris Rosenthal twin souls that they were, played the concerto together and electrified their audiences.

Overwhelmed Audience  
That sensation was, if anything, eclipsed by the effect of yesterday. With



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MARCELLA CRAFT AT SAN DIEGO.

Miss Craft is standing between the piano and organ console. Florence Schinkel Gray, accompanist, is seated at the piano. Gertrude Gilbert, Director of Music at Panama-California Exposition (San Diego) is standing behind the piano. Warren D. Allen, organist pro tem., is seated at the console. This is the famous out-of-doors organ at the San Diego Exposition.

**"MARCELLA CRAFT DAY"  
AT SAN DIEGO EXPOSITION.**

Popular Prima Donna Charms Large Out-of-Door Audience

San Diego, Cal., July 20, 1915.

Closely following Ellen Beach Yaw, whose concert was so much enjoyed and who is to return for a later engagement, came the Marcella Craft Day. The Panama-California Exposition is now fully alive to the power of the artist to draw the people within its portals. Miss Craft had an audience of over 5,000 and was heard with absolute ease by all present. Her program was largely composed of operatic arias from "La Boheme" and "Madame Butterfly" and it is very evident that grand opera of this type not only suits Miss Craft, but that she is specially well adapted by voice and histrionic ability to modern opera.

It is difficult for the layman to appreciate just how hard it is to sing big things in the open air, for, as Marcella Craft says, "one finds it hard to get anything back. It seems as though the singer has to give everything!" Yet many of her audience were deeply moved by the powerful rendition of the "Madame Butterfly" number, and as the writer stood beside the singer after the concert he heard some persons confess to finding their eyes very misty. Another interesting remark this singer made, showing the study and insight she has made of conditions, was to the effect that the evening open air concert, where the whole wide world seemed in front and about one, and the feeling of smallness as compared to the expanse and largeness came over one, aroused the sensation of desiring to sing religious arias and only the classics.

After the concert the singer was escorted to the Café, where a delightful little supper was tendered her by the Music Teachers' Association. Many of the musicians were old friends and it was exceedingly interesting to hear the acting president of the association, Albert Conant, relate in his witty short speech the early struggles of the prima donna, who was his soloist in Boston when he had charge of the organ in the largest church there.

Miss Craft then spoke of herself and of her ideals, saying much about Europe and art in Europe, all of which were sympathetically listened to by many men and women who had traveled the same studios and countries and were all interested in preparing the way for the understanding of the future musical destiny of this country.

Warren D. Allen, dean of the Conservatory of Music, College of the Pacific, at San Jose, Cal., acted as accompanist at the organ in the absence of Dr. H. J. Stewart, who is enjoying a short vacation.

Florence Schinkel Gray accompanied on the piano and received many congratulations from the musical fraternity, who were present in force.

TYNDALL GRAY.

**N. Louise Wright's Piano Preludes.**

This tribute to N. Louise Wright's twelve short piano preludes appeared in the Music News:

"Great enthusiasm and appreciation centered about a group of twelve short preludes written for the piano by N. Louise Wright, director of the music department at

Howard-Payne College, Fayette, Mo. Miss Wright announced that these works are now being published, which should indeed be good news to every progressive piano teacher, for they are indeed worthy of a place in every musician's library. They are interesting and musical from first to last, and written for the purpose of technical development of the student. To prove this point Miss Wright had her artist pupil, Opal Louise Hayes, present to play the numbers, and she acquitted herself, as well as the composer-teacher, with great credit. A fluent technic, skill in shading, and an adept use of the pedals, are the requisites necessary for the successful rendition of these preludes, and Miss Hayes possesses those assets in abundance. She should be heard from. Miss Wright well deserves the praise showered upon her at the close of the concert."

**Embarrassing for Hamlin.**

The Chicago Herald tells the following amusing incident in regard to George Hamlin:

"Hamlin, the American tenor, was once hastening from one engagement to another, when his train ran into a freight and was badly wrecked. Fortunately, none of the passengers was injured, though all lost their trunks, as the baggage car was completely demolished.

"Hamlin wired the local manager in the Eastern city for which he was bound, telling him of the accident and that he would be unable to reach there in time for the afternoon rehearsal, but that he would arrive in time for the concert that evening, and to procure a dress suit for him, as his had been lost in the wreckage.

"The manager received the telegram and procured the dress suit, but he miscalculated the size a trifle and the tenor appeared somewhat lost in the garments. There was no help for it at that late hour, however, and fervently hoping he would pass muster at a distance, Hamlin made his first appearance quite complacently.

"This complacency was rudely shattered when, in addition to the customary applause, he was greeted by a distinct titter. Red with mortification, he glanced down at his ill fitting clothes, but even then failed to see sufficient cause for so much merriment.

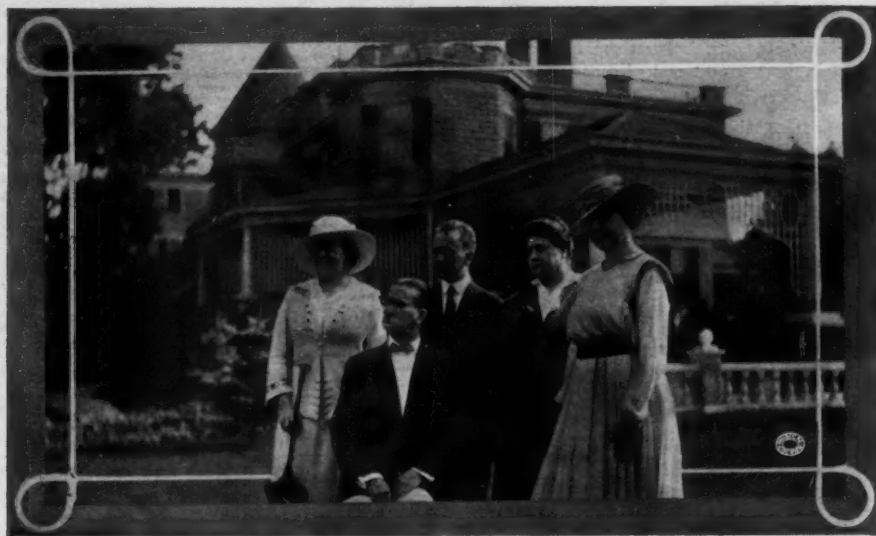
"It was not until he looked at the program that he understood. At the bottom of the first page he read with growing horror: 'Mr. George Hamlin's dress suit furnished by Blank & Co.'

"The enterprising manager had evidently thought of this ingenious advertising scheme in order to save the rental of the suit."

**Leginska Dates.**

Leginska, the English pianist, will give her first recital before the Brooklyn Institute of Arts and Sciences, Academy of Music, Brooklyn, on the evening of March 16. Miss Leginska has also been engaged by the Mozart Club, of San Antonio, Tex., for the night of April 5. The Texas date is on the itinerary which carries Leginska to the Pacific Coast.





"SNAPPED" AT WEST END, N. J.

**Musical Celebrities Spend****"Safe and Sane" July 4.**

The party shown in the accompanying "snapshot" appears to be spending a "safe and sane" July 4. The group was "snapped" on our national day of independence at the home of Louis Runkel, Westwood avenue, West End, N. J.

The distinguished appearing people who comprise the group are, reading from left to right: Victoria Boshco, the Russian pianist; R. E. Johnston, the New York impresario (seated); D. Kleinbard, the Belgian impresario; Mrs. Johnston, and Nathalie Boshco, the Russian violinist.

Victoria and Nathalie Boshco, the Russian artists, are to tour America next season in concert.

**Wells-Ware Recital at Sing Sing.**

John Barnes Wells, the tenor, and Harriet Ware, composer and pianist, gave a recital for the inmates of Sing Sing prison recently, which was a noteworthy experience for them, and for the audience, too. Both artists also appeared at the State Normal School of Pennsylvania recently, before an audience of 1,200 students. They plan to give many similar educational concerts throughout Eastern colleges during the coming season.

**Adriano Ariani Asked to Replace the Late Sgambati at Santa Cecilia in Rome.**

On account of the death of Giovanni Sgambati, the great composer and pianist, who represented the legitimate clas-

sic school of musical Italy, the Royal Academy in Rome opened a competition by examination for the highest place in piano teaching, which was occupied by Sgambati for many years. As the examination had negative results, the Count of San Martino, president of the academy, asked Adriano Ariani to accept the position, irrespective of competition, as a master "of recognized ability in art." But Mr. Ariani, who this season accomplished in Brooklyn, N. Y., a remarkable series of fifteen piano recitals, had already been engaged to repeat here in America the same series during the next three seasons, making it impossible for him to take this excellent position.

**Contralto and Composer at Merriewold.**

During a recent visit of Fay Foster, the composer, with Laura Maverick, the mezzo-contralto, at the latter's summer home in Merriewold Park, N. Y., the accompanying



FAY FOSTER AND LAURA MAVERICK IN MERRIEWOLD PARK, N. J.

picture was "snapped." Mme. Maverick is the lady in white. The profusion of ferns and silver birches make this a cool, inviting spot, in which to tarry on a warm summer day.

**Bankers Are to Hear Kathleen Howard.**

Kathleen Howard, the contralto, has been especially engaged to give a recital before the State Bankers' Convention, to be held in Seattle, Wash., Tuesday, September 7, through Haensel & Jones, managers.

**Well Known Pianists to Appear in Western School.**

St. Mary's School, Faribault, Minn., announces the engagement of Harold Henry, pianist, for a recital on the night of February 7. The other pianist engaged at this institution is Katharine Goodson.

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**Mark Hambourg in England.**

Some of Mark Hambourg's latest press notices of his London recitals, June 5, 1915, and of concerts on his provincial tour in England during May, 1915, are here reproduced:

**LONDON RECITAL, JUNE 5.**

Mark Hambourg's piano playing, no one has ever accused him of being either lethargic or monotonous. A highly impulsive artist, he yields himself very readily to the mood of the moment; and as his moods vary within wide limits his interpretations usually possess something of the charm of the unexpected. He began his recital at Queen's Hall on Saturday afternoon with a version of Beethoven's "Appassionata" sonata, . . . and made his reading supremely interesting by the strength and width of his emotional range.—The Daily Telegraph, June 7, 1915.

That Mr. Hambourg can, unaided, fill Queen's Hall on a blazing June afternoon is a sure sign of the esteem in which he is held by the musical public. The program, which included a most interesting prelude and fugue by the Canadian composer, Clarence Lucas, finishes with a delightful little suite by the recitalist himself. In this Mr. Hambourg has strayed into new (or rather unfrequented) paths of tonality with the happiest results, and the "Suite Exotique" is to be welcomed as a work which, although entirely unusual, is natural and pleasing.—The Standard, June 7, 1915.

. . . The Russian pianist was at his best in a program that included the sonata, op. 57, of Beethoven, and Schumann's fantasia, lighter pieces.—The Observer, June 6, 1915.

It may be said confidently that Mark Hambourg has never given finer readings of Beethoven's "Appassionata" sonata and Schumann's great fantasia in C, op. 17, than at his piano recital yesterday afternoon at Queen's Hall. . . . The interpretation was instinct with finely balanced deep feeling and perception of emotional mobility.—The Referee, June 6, 1915.

Mark Hambourg made his reappearance on Saturday at Queen's Hall after prolonged absence in America. His playing was characterized by all his wonted brilliance of execution and individuality of interpretation.—The Daily Mail, June 7, 1915.

. . . It was not surprising to find a very large audience at the Queen's Hall on Saturday, when Mark Hambourg was the lion of the occasion. . . . The public loves his picturesque personality. . . . On Saturday all his old excellencies were as conspicuous as ever.—The Westminster Gazette, June 7, 1915.

As a pianist, Mr. Mark Hambourg—I call him "Mr." because, though a Russian, he is now naturalized, besides being the son-in-law of a new English peer—vies with Paderewski and Pachmann for public favor. At his recital yesterday afternoon, the first after an American tour, Queen's Hall was filled with an audience which I need hardly say was delighted with Mr. Hambourg's playing. His Chopin pieces met with particular favor.—Sheffield Daily Telegraph, June 7, 1915.

**IN THE PROVINCES.**

Saturday's concert was graced by the figure of the eminent Russian pianist, Mark Hambourg. He appeared first with his "performance sensation" of Tchaikowsky's ornate piano concerto in B flat minor. He played in this with such an exuberance of virtuosity that one was swept up as in the flying garment of a storm, and at the end left limp and without breath. . . . Mr. Hambourg won a veritable artistic victory, and on concluding was saluted with such a burst of hand clapping from the audience as is the good fortune of only a few artists to secure. . . . We thought as we watched him playing with his massive, pale, almost Napoleonic face and eyes super-sensitive to music how great an artist he was. . . .—Bournemouth Guardian, Bournemouth, May 4, 1915.

Mark Hambourg's visit to the Torquay Pavilion last week was brilliantly successful. He played, in truly magnificent style, Liszt's concerto for piano and orchestra, No. 1, in E flat. His interpretation of the work was vivid, for, as he plays it, there is not a single meaningless phrase.—Pall Mall Gazette, May 21, 1915.

Mark Hambourg, the eminent pianist, had a responsive audience at the Assembly Rooms yesterday afternoon. . . . Mark Hambourg's talents, wide as the musical field which he surveyed, need no reiteration; he is well known to Bath concert goers, and it is sufficient to say that the more one hears of his playing the more one is able to appraise at its true value the power of the genius behind it.—Bath Herald, May 29, 1915.

There was a large and fashionable audience at the Theatre Royal on Thursday afternoon, when Mark Hambourg gave his piano recital, and the stalls were especially well filled with representatives of the county families near Plymouth. . . . The great pianist was in splendid form.—The Western Daily Mercury, May 29, 1915.

Mark Hambourg, the famous Russian pianist, made a welcome appearance at the Winter Gardens on Sunday night. . . . The audience greatly enjoyed his brilliant interpretation of various works. The great virtuoso opened the program with a refined rendering of Beethoven's sonata in F minor. . . . Each of these movements were most impressively played, the concluding climax being brought out with great force and power.—Blackpool Herald, June 1, 1915.

(Advertisement.)

**Myrna Sharlow Is Her Own Manager.**

Myrna Sharlow, the soprano, is now in the South—in Tennessee. On her return to Maine she will sing at the festival in Bridgton, where Mme. Fremstad and Rudolf Ganz are also appearing. Other important engagements are pending for the young singer, which will be announced later.

Miss Sharlow is her own manager and the business-like facility with which she dispatches her affairs will certainly be no small asset in the future career of this very musically gifted young woman from "down in Maine."

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### McCormack to Give Three Summer Concerts.

Notwithstanding the fact that he had determined to remain in seclusion until next October, at least so far as concert work was concerned, and that he has refused dozens of offers during the past seven weeks, John McCormack, the popular tenor, has finally been persuaded to invade three of America's most popular summer resorts.

He will be heard in Convention Hall, Saratoga, N. Y., Wednesday evening, August 4. On Saturday Night, August 7, he will sing at the famous Auditorium in Ocean Grove, N. J., and at the New Nixon Theatre, Atlantic City, on the eve of Labor Day.

Mr. McCormack is spending a great deal of his time now in the waters of Long Island Sound. He has become an expert angler and oarsman, and as a swimmer he comes dangerously close to the championship class. One of his pet ambitions is to swim across the Sound from the Connecticut to the Long Island shore. Two hours each day,



JOHN MCCORMACK.

weather permitting, is spent on the tennis court, while on rainy days he is always to be found in the music room.

One of his stated objections to giving concerts during the summer is the fear that those who will see him for the first time will not believe him to be an Irishman. With his recently acquired rich coat of "tan," he might easily be mistaken for a graduate of Carlisle, or one of those good looking Maoris, who make their homes in Wanganui, New Zealand.

It is a fact worthy of note that the relaxation Mr. McCormack is so thoroughly enjoying this summer is the first real rest he has had in five years.

### Wrightson Gives Recital at Maine Summer Resort.

Sydney Lloyd Wrightson, baritone, gave an interesting recital on July 17, at Ogunquit, Me., when he sang before a large audience at the summer quarters of the Washington (D. C.) School of Singing and Speaking. The first half of his program consisted of Campbell-Tipton's "A Spirit Flower," Molloy's "Rose Marie," Sinding's "Sylvain," Huhn's "Invictus," Reichardt's "When the Roses Bloom," Allitsen's "Oh! for a Burst of Song," Salter's "The Song," closing with the address to the evening star from Wagner's "Tannhäuser." The song cycle, "Eliland," by Alexander von Fielitz, made up the remainder of his numbers and greatly delighted his auditors. The accompaniments were well played by Mrs. Jewell Downs.

This summer school, which opened June 1, has a number of interesting events in prospect. Among them may be mentioned a lecture by Dr. W. R. Wedderspoon, of Washington, on Ian MacLaren's "Under the Bonnie Brier Bush," on July 29; a song recital by Robert Maitland on August 14; a piano recital by Clarence Adler on August 28, and on September 4, the Village Chorus, under the direction of Mr. Wrightson, will give the secular legend, "The Jackdaw of Rheims."

### A Wonderful Physician.

[From the Kansas County Limer.]

In the course of an exciting game of baseball two fingers of a player's right hand were badly hurt and on his way home from the grounds he dropped into a doctor's office to have them attended to. "Doctor," he asked, anxiously, "when this fin of mine heals, will I be able to play the piano?" "Certainly you will," the doctor assured him. "Say, you're a wonder, doctor! I never could before."

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PUBLISHED EVERY WEDNESDAY BY THE  
**MUSICAL COURIER COMPANY**  
 (Incorporated under the laws of the State of New York)

ERNEST F. EILERT, President  
 ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Ave., S. E. Cor. 39th St., New York  
 Telephone to all Departments: 4292, 4293, 4294, 7357 Murray Hill  
 Cable address: Pegajar, New York

LEONARD LIEBLING - - - - - EDITOR  
 H. I. BENNETT - - - - - MANAGING EDITOR

NEW YORK, WEDNESDAY, JULY 28, 1915.

No. 1844

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## SUBSCRIPTIONS: (In Advance)

United States.....	\$5.00	Canada.....	\$6.00
Great Britain.....	£1 5s.	Austria.....	30 kr.
France.....	31.25 fr.	Italy.....	31.25 fr.
Germany.....	25 m.	Hungary.....	12 r.

Single Copies, Fifteen Cents at newsstands.  
 Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

THE MUSICAL COURIER is for sale on the principal newsstands  
 in the United States and in the leading music houses, hotels and  
 kiosques in Belgium, England, France, Germany, Holland, Italy,  
 Switzerland and Egypt.

American News Company, New York, General Distributing Agents.  
 Western News Company, Chicago, Western Distributing Agents.  
 New England News Company, Eastern Distributing Agents.

## ADVERTISING RATES

On reading page, per inch, per year.....	\$400.00	Front pages, per issue.....	\$500.00
On advertising page, per inch, per year.....	200.00	Line (agate) rate on read- ing page, per issue.....	1.00
Column rate, per issue.....	150.00	Line (agate) rate on ad- vertising page, per issue.....	.50
Full pages, per issue.....	400.00		

THE MUSICAL COURIER EXTRA  
 Published every Saturday by Musical Courier Co.  
 Devoted to the interests of the Piano Trade.

Contributions amounting to \$33,000 have been  
 sent abroad by the American Polish Victims' Relief  
 Fund, of which Marcella Sembrich and Ignace  
 Paderewski are leading members.

S. Kronberg, who managed the successful "Siegfried" performances in the Harvard Stadium a short time ago, is planning a similar performance of some other opera for the Yale Bowl in June, 1916. Why not institute a \$10,000 prize for an American opera?

The will of the late Rafael Joseffy has been filed for probate in Westchester County, N. Y. The value of the estate is announced as less than ten thousand dollars. To his children, Carl F. Joseffy, of Des Moines, Ia., and his daughter, Helen, he left his grand piano. The widow, Marie Joseffy, is named as the recipient of the residuary estate and is made executor with Benno Lewison and Rabbi Alexander Lyons.

Owing to the fact that Johannes Sembach was unwilling to sing the ensemble numbers required for the Los Angeles Saengerfest and the San Francisco Beethoven Festival, his manager, M. H. Hanson, substituted Paul Althouse in San Francisco, by special arrangement with Haensel & Jones. The Los Angeles engagement was assumed by George Hamlin, through his manager, Mrs. Herman Lewis. Mr. Hamlin now is on the Pacific Coast.

We have seen a recent article on the manufacture of music boxes, something which still is a large and important industry in Switzerland, notwithstanding the worldwide vogue of other mechanical music appliances. One statement is of particular interest: "The best workmen—those who mark the cylinders and adjust the pegs—earn \$1.80 a day after serving an apprenticeship of ten or twelve years. An ordinary workman earns one dollar a day." We have lived in Switzerland; we know what it costs to live in Switzerland, even simply; and as relates to the paragraph in question, we wait for attested facts to prove it.

The Sunday magazine of the New York World of July 11 published an interview with Oscar Hammerstein by Karl K. Kitchen, which contained an interesting paragraph on operatic matters. We quote it herewith: "I would never have built the Lexington Opera House if Mr. Cravath, the legal adviser of the Metropolitan directors, had not assured me that there was no objection to my giving grand opera in English at popular prices. But when the City Club, with the backing of several Metropolitan directors, promoted the Century Opera Company, it changed matters. They didn't want any competition, and the Metropolitan directors went to the courts and enjoined me from carrying out my plans. I predicted the Century Opera Company would fail." Oscar was not alone in his prediction.

Enrico Caruso writes from Buenos Aires to a friend in New York to say with refreshing candor that on May 24, on which evening he appeared for the first time in twelve years in the South American capital (as Radames in "Aida"), the enthusiasm was not very great, but that on May 28 in "Pagliacci" he was recalled fifteen times, and as a result two extra performances of that opera were arranged, some of the enthusiastic hearers paying as high as forty dollars per seat, not an extraordinary price for South America, where opera is an expensive and liberally supported luxury. It is likely that Caruso will come directly to New York at the close of the South American season, without returning to Italy, the military class to which he belongs not having been called out as yet. His villa

near Florence has been placed at the disposal of the military authorities for use as a hospital.

Ryszard Ordynski, for several years past the principal associate of Prof. Max Reinhardt in Germany, has been engaged by Max Rabinoff as stage director for the season of grand opera which he is to give in connection with Mme. Pavlowa's Russian ballet. Robert F. Brunton, formerly technical director of the Boston Opera Company, also has been secured. Among the other artists engaged are Louisa Villani, dramatic soprano, and Thomas Chalmers, the young American baritone, who did such excellent work with the Century Opera Company last season.

The spectacle of Horatio W. Parker arguing publicly with a California University professor on the question of how much a composer owes to inspiration and how much to scholasticism, must have been a peculiarly moving one. The event took place at the recent Oakland, Cal., convention of the Music Teachers' Association of California. From private accounts it appears that while no decision was given at the finish of the bout, many of the listeners, even though they had not heard "Fairyland," adjudged the C. U. professor to be the winner on points.

There are schemes and schemes! The latest which has come to our notice is that of some one, presumably connected with the managerial end of music, who has hit upon the idea of issuing a souvenir booklet of American music. In this booklet there will appear photographs of leading American artists, presumably with some description of their musical past, present and future. Nobody, perhaps, would ever guess that this matter was in reality advertising at the gentle rate of \$100 per artist. The inducement which impelled each of the victims to part with his \$100 was the promise of an engagement in a certain town during the coming season at the regular fee. In other words, the artist discounted his fee of \$100 in advance, the only trouble being that the \$100 is real money, though exactly what element of reality there will be in the engagement remains to be seen. Needless to say, we most thoroughly believe in advertising for each and every musical artist, but not in souvenir books with a string attached.

## HERTZ AND SAN FRANCISCO.

From the MUSICAL COURIER representative in San Francisco comes this information by wire:

"Alfred Hertz's election as conductor of the San Francisco Symphony Orchestra, to succeed Henry K. Hadley, has been received enthusiastically in the Golden Gate city. The salary will be, as heretofore, ten thousand dollars for the season. Subscription begins immediately for proposed permanent orchestra involving expense of \$115,000. Some of Hadley's friends were absent from the meeting at which Hertz was elected. He will have complete artistic control of the orchestra. The number of regular players will be increased to eighty and augmented when necessary. Season is to include ten regular Friday afternoon concerts and ten special Sunday afternoon concerts, latter for lighter music. Hertz is full of plans and anxious to begin work. He has signed a communication in which he writes: 'I did not seek the appointment, but I am fully mindful of its responsibilities and great possibilities. I shall try to make the orchestra an intimate influence in the life of San Francisco and a cultural force on the Pacific Coast.' There will be daily rehearsals for six weeks to precede the concert series. The orchestra will retain as members many of its present players. Hertz is satisfied with his salary. He says that if more money is available he would prefer to devote it to extra rehearsals."



# MUSICAL NOTES OF THE WEST.

**Jottings About Persons, Places and Things in Los Angeles, San Diego, San Francisco and Oakland—Editor of Musical Courier is Deeply Impressed with Evidences of Striking Musical Progress Everywhere—Orchestras, Conservatories and Private Teachers [Laying Solid Foundation for Future Musical Greatness of California.]**

Los Angeles.  
When all is said and done, the real benefit of the recent musical doings in Los Angeles will fall to that city and that is as it should be. The local clubs and leaders in music worked hard and intelligently and aside from purveying entertainment every moment during the visit of the out of town musicians



GEORGE ALLAN HANCOCK,

Through whose generosity the Los Angeles Museum of History, Science and Art has acquired the Rancho La Brea Collection of Fossils. Mr. Hancock also is actively interested in the Los Angeles Symphony Orchestra.

and delegates, they contrived also to set off to the best advantage the local tonal forces and interests so that the guests were enabled to form impressions which are making good telling now that most of them have reached home and are recounting their adventures.

Los Angeles is a city which not only accomplishes things but also understands the art of letting the outside world know about them. It is a useful and a profitable trait. Conventions of all kinds are frequent occurrences in Los Angeles and they constitute the best form of advertising for the city owing to the large number of strangers who are attracted there and learn to appreciate its wonderful natural and commercial advantages.

The N. F. M. C. convention and its attendant celebrations demonstrated to the musical visitors that Los Angeles has fine concert halls, a well equipped opera house, managers and executives of unusual force and ability, excellent teachers, a routine orchestra and resourceful conductor, a music school that produces pupils who perform impressively, and a degree of civic spirit and local private musical enterprise which many another community well might study as an example and copy as a municipal asset of incalculable value.

The total cost of entertaining the musical visitors and of producing "Fairyland" and the concert hearings of American works was about \$68,000, but the receipts equalled the expenses and therefore it is a pleasure to be able to report that Los Angeles will lose nothing in money and has gained immeasurably in civic prestige and musical fame.

## A Diversion.

With concerts to the right of us and receptions to the left of us and convention delegates on every side of us, we managed to slip away for a wonder-

ful Sunday drive to Riverside where we came upon the marvels of the celebrated Glenwood Mission Inn after traveling all day through charmed valleys fringed by misty mountains and bosomed with cabochon colored carpets of orange, lemon, and apricot trees. (This positively is the only bit of landscape description we shall permit ourselves on this trip.) Even our friend Showme, who had been howling for orange groves since the arrival in Los Angeles, where he expected to see the fruit growing from the very asphalt pavement, acknowledged that he had seen something.

## By Other Names.

Los Angeles understands well the meaning and value of euphemisms. Landscapes have the most poetical Spanish names, and what to the unseeing Easterner is a gulch, a grade, a sand waste, a murk, a farm, here is a canyon, a foothill, a desert, a high fog, a ranch. It makes nature worth while to know that you are living in it.

## Los Angeles Orchestra Matters.

It was at luncheon that Mr. Adolf Tandler told us about the troubles of the Los Angeles Symphony Orchestra, although not in a complaining way. On



Photo copyright 1915, Panama-California Exposition.  
OUTDOOR ORGAN PAVILION AT SAN DIEGO.

the contrary, he said that wonderful things had been accomplished in the way of interesting capital for the support of the organization, and that he had no fault to find with the enthusiasm of those who at present are active in orchestral affairs. "It is an expensive matter, however," said Mr. Tandler, "to run a symphony orchestra on such a basis that the players would be able to give all their time to symphony playing, with the exception of some teaching activity, possibly, and not have to work at—" then followed an indictment about the Orphic occupation at amusement and alimentary resorts. George Allan Hancock and his fellow directors of the Los Angeles Symphony Orchestra sympathize very heartily with Mr. Tandler in his endeavor toward better conditions, and realize with him that the way to reform must be accomplished through a guarantee fund of such proportions that the musicians may be engaged under long term contracts that would insure them sufficient income to make outside work unnecessary. With ample rehearsals and complete control of the time of the players, the Los Angeles Orchestra could undertake tours, and in that manner earn some of the money required for home maintenance. To judge by what has been already achieved by Mr. Hancock and his aides, it is no idle prophecy to say that the much to be desired orchestral reforms in Los Angeles are not very far off. The plans which we were able to glean here and there all point to speedy progressiveness and an activity that soon will make the Los Angeles Orches-

tra a body of more than local significance and one that intends to take its place worthily with the other first class symphonic organizations of this country.

## "B."

L. E. Behymer, the concert manager and general amusement promoter, is one of the potent forces in Los Angeles music, because he is both an idealist and a practical business man. His motto is "The best in music always, because the best is none too good for California, and because the best pays best in the end." The Behymer dream is to see Los Angeles rank musically with the biggest art centers of the United States, and to see his city provided with every tonal advantage enjoyed by them. There is no reason why the Behymer dream should not be realized, as musical rank is not a matter of geography. "I have worked and even slaved for my ideal," declared Mr. Behymer, "so much so that I assisted at one time in the promotion of prize fights in order to make enough money to cover the deficits incurred for me by some of the high class musical artists I brought here. It would be a surprise, no doubt, to Mr. Blank and Mme. Dash (Mr. Behymer mentioned their real names) to know that their Beethoven and Richard Strauss ministrations were paid for by the artistic upper cuts and brilliant hooks and jabs of Messrs. Jeffries, Fitzsimmons and other virtuosos of the fortissimo punch."

The Behymer Philharmonic Course is the most celebrated of that gentleman's managerial achievements and is too well known in national musical circles to need detailed description here. The fact that artists consider it an honor to appear in the



AXEL SIMONSEN,

The Los Angeles cellist, one of the prominent musicians of the Pacific Coast.

Course is in itself an indorsement that cannot be improved upon. To hear Mr. Behymer describe his early life in the West and his adventures as a Kansas storekeeper twice put out of business by cyclones, as a lumber handler and later a lumber contractor, as a trader with Indians, a book dealer, a theatrical man, etc., is to understand his many sidedness in the musical field and to appreciate why he played such an important role in the late Los Angeles tonal fiesta. He was here, there, and everywhere, and no call on "B's" (as he is known here familiarly) services in any capacity whatsoever remained unfulfilled. He is a human dynamo, but

he is successful in music not only because of his energy, but also because he is a dreamer of dreams. The light in his sharp eyes is not alone that of shrewdness.

#### "Fred."

Fred. W. Blanchard, controlling force of the Blanchard Studio Building, where 120 musicians make the place a very hive of musical industry, is a coworker with "B." in the task of bringing the best to Los Angeles and keeping it there. Originally a Boston man, Mr. Blanchard went West early in life and although he never has lost quite his Bostonese dialect, his ideas show no trace of Eastern narrowness or conceit, and he is a typical Pacific Coast man in his ambition, his sticktoitiveness, and his faculty of combining high purpose with utilitarian side motive. He is the sort of man with whom we were on the basis of "Fred." and "Lenny" in the first five minutes of meeting, and yet who almost fought with us five minutes later in his upholding of an artistic opinion that he believed in with all his heart and soul. It was the opinion that "Fairyländ" is a great opera and he defended that opinion in all the speeches we heard him make at the Los Angeles dinners and receptions. We differed decidedly from Mr. Blanchard, but admired his faith and his earnestness nevertheless.

There is one thing to say about "Fairyländ" in the summing up, and that is, that the city of Los Angeles did not write the opera and is in no way responsible for its nature; and for its inability to strike the popular fancy. Los Angeles did its duty and more than its duty when it helped to raise the \$10,000 prize and provided the money for the fine production. Its responsibility ceased, however, the moment the curtain went up on the premiere of "Fairyländ." Thereafter the burden rested on the shoulders of Messrs. Parker and Hooker, and to a more limited extent on those of the performers. The performers have nothing to reproach themselves with.

"Fred." was the founder and is the adviser in a business way, of the admirable Brahms Quintet which did so much to bring the American chamber music works to effective hearing at the American Music Congress. The coming season will mark increased activity on the part of the Quintet, and its indefatigable sponsor predicts that soon the organization will be in demand across the Rockies and well into the East.

#### At the Gamut Club.

Through the courtesy of "Fred.", who also is the president of the Gamut Club, that famous organization of artistic Los Angelesians, we were a guest at a dinner of the association and enjoyed his toasting and amiable roasting as the wielder of the gavel during the evening. Excellent choral singing was done by the Orpheum Club, and we listened also to the solo voices of Henry Le Bonte, Eva Mylott and others. The Le Bonte singing had tremendous verve and temperament, mixed with musical insight, and all based on an organ of unusual power and euphoniousness. Highly interesting addresses were made by Messrs. Blanchard, Behymer, Alfred Hertz, Mr. French, Mrs. French, Mr. Gates, of the Los Angeles Graphic; James Devoe, the Detroit manager; officers of the N. F. M. C., municipal officials of Los Angeles, etc. We also had to respond to the call for words, and expressed our opinion that the time has come for American music to do without much of the coddling which is hampering its real development. In a frenzied burst of eloquence we concluded by saying that American music needs no self-constituted modern George Washington to declare its freedom from imaginary bondage; its freedom is declared by the things it achieves and not by the things said about it; the real work in American music is being done by the American musician and not by gratuitous speakers who are using the activities of the American musi-

cian for their own glorification and profit. The sentiment of the assemblage was with us vociferously in our views.

#### Von Stein Academy of Music.

Many years ago we remember to have been at a student club gathering in Berlin where devotees of the piano preponderated. Some of us gazed upon the Münchener when it was brown, some of us argued about the then revolutionary Richard Strauss, and some of us were clustered about the ivory keyboard setting one another apparently improvised technical puzzles which had been practised carefully at home before coming to the meeting. Among the group that surrounded the piano was a youth who in spite of his twenty years or so, looked older than most of us, because of the serious and studious cast of his features and the professorial looking spectacles he wore. He watched the problems propounded at the piano and invariably solved them when most of us could not, by saying quietly: "That figure is in the Godowsky arrangements of Chopin and is done this way," or "Rosenthal employs that passage in his paraphrase of Strauss waltzes and fingers it like this"—then the speaker would demonstrate at the instrument skillfully and convincingly. Soon the gazers upon the Münchener and the dissectors of Richard Strauss joined the rest of the students at the piano and someone asked the young man with the spectacles to play. He did so, and memory seems to recall to us that he performed Beethoven, Brahms and Moszkowski selections in a style markedly crisp and correct technically, and extremely well considered musically.

"Who is he?" asked one of the listeners.

"That is Heinrich von Stein," was the answer, "and he is one of the assistant teachers of piano at the Diesterweg Academy of Music."

Conversation was had later with the youthful instructor, and it developed that he possessed many ideas different from those of the other ambitious members of the club.

"I am not at all anxious for a concert career," said Von Stein in effect, "because my chief interest lies in the pedagogical field and my natural preference seems to be in that direction. If I appear to have spent much time and thought upon the acquirement of a technic equal to concert demands, it is only because I think it necessary for the real teacher to be able to demonstrate practically to his pupils that which he advocates and advises. I am not in accord with everything taught in Germany in the way of piano method. Their systems here date back a great many years and no formulæ of education, musical or otherwise, remain efficacious without revision and amplification to suit the changing musical styles and the shifting repertoire. I am trying in my teaching to sift out from all that is the result of periods the residuum which constitutes the basic laws of the technic of piano playing. It is my aim some day to head a large music school which shall carry out my ideas literally, and which shall have a harmonious and homogeneous faculty consisting largely of my finished pupils inculcated with my own principles and ideals. Too many music schools have no unity in their piano courses and all sorts of systems and ologies and isms are permitted to flourish in a curriculum that ought to be regulated as scientifically as that at a college or a university. The reason why the majority of music schools are run in the slipshod fashion I have just described is because their owners or directors have made no precise and specialized study of educational science and because they are not executives or even practical men. All successful music schools, even those with Governmental, State, and municipal subsidies, are run in a businesslike way. Private music schools, in order to do good work, must be run with regard to the rules of business. The better the work done by private schools, the more the money end should be considered, for unless money comes in, the good work cannot be carried on and the school

must close. The more students attracted, the better the building and physical comforts provided, the better the grade of the teachers employed, the larger the audiences secured as hearers, the wider the facilities provided for starting pupils successfully on a musical career. I believe that America is the place where such schools as I have in mind first will be established generally. I intend to have one there myself. . . ."

A few weeks ago we sat upon the deck of the yacht "Rheingold," which under the practised hands of its owner and skipper and his crew was leaping through the pale blue waves of the Pacific and nosing its way past the Los Angeles breakwater toward Catalina Island. With us sat the skipper's wife and two of their three young children. The third one could be heard in the dining saloon, playing on the upright piano there.

"She plays as though she believes that a composition should be given correctly in regard to the notes its composer wrote as well as in regard to the interpretation he intended," we said.

"Yes," Mrs. von Stein agreed; "she studies at her father's school in Los Angeles and is taught according to the strict rules that obtain there."

The skipper turned and joined in the conversation. "I still believe," he remarked, "as I believed in the old Berlin days that piano playing, in order to be taught right, must be taught thoroughly. 'Correctness' is the motto that guides the Von Stein Academy of Music. Superficiality and surface impressions have no place at my institution. Individuality is not taught at schools and those who claim to teach it are impostors. At ours we foster and develop individuality when we find it in pupils, but under any circumstances we force them to learn exactly what the composer wrote according to the written symbols he has left us."

It was the same Von Stein, still uncompromisingly in earnest, still sternly bent on putting through his purpose. That morning he had shown us over his Academy of Music, a modern, utilitarian place, whose unmistakable earmarks were neatness and regularity. A large sheet music department, a corps of bookkeepers, and a completely equipped printing plant belonging to the academy constituted evidence that Heinrich von Stein had remembered his early resolve to run his American music school on the American and not on the Bohemian plan.

The director did not ask us to listen formally to any of the pupils of the academy, although every room was in active lesson use at the time, but when we urged our eagerness to hear a Von Stein disciple, two of them were summoned without previous notice and played pieces selected by us from their general repertoire as given by the performers. The pianism was most smooth as to technic, well modulated as to tone, and filled with those details of pedaling, phrasing and accentuation which denoted the painstaking and subtly suggestive pedagogue.

"Von Stein," we cried out, "you have made a success of your life because you have achieved the big thing you set out to do."

"Not yet," he replied modestly, "but I hope to."

We had intended to devote some space to telling about the Rector System (for the practical and theoretical study of music), invented and compiled by Heinrich von Stein, but that is another story and too long and valuable a one to be passed over quickly now.

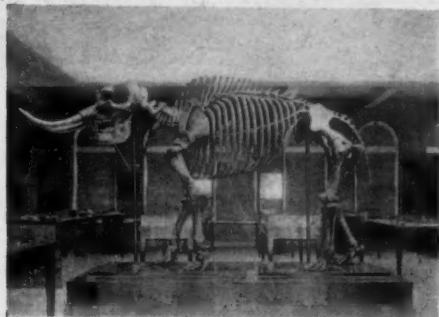
The foregoing extended remarks about the Von Stein Academy of Music are largely the result of our amazement that Los Angeles possesses a music school conducted so very conscientiously and yet so very profitably.

#### Impromptu Music Making.

Jane Catherwood, the very popular MUSICAL COURIER representative in Los Angeles, herself is a vocal teacher, but she spent all her time calling our attention to the work and the pupils of other instructors. It was only when insistent request was



made that she consented to bring forward one of her eleves and then only on the occasion of a little afternoon gathering where a number of musical folks added informal performances to the pleasures of Mrs. Catherwood's tea and cakes. Her pupil, Thomas Govan, a baritone, sang two ballads in very sympathetic fashion and showed that his voice, a most agreeable one, has been put through the training that makes for ease and polish. Mollie Byerly



AMERICAN MASTODON (MASTODON AMERICANUS).  
Bones found in the asphalt deposits near the Los Angeles Museum, where the fossilized creature now is exhibited.

Wilson, in a melodious MacFadyen "Birthday Song," and Frank H. Colby's very characteristic "Destiny," accompanied tastefully by Mrs. Hennion Robinson (who performs a like service for the Lyric Club), gave five minutes of genuine artistic satisfaction with her wide ranged, warmly toned contralto and her convincing presentment of the texts. Modest and attractive in personality, Miss Wilson is a young artist whose concert future in America seems assured. She has a long tour in prospect this season.

Dorsey Whittington, pupil of Heinrich von Stein, played Chopin's B flat minor scherzo rousingly, with finically schooled digits and wrists and sure musical understanding. He hurried away from the company after his much applauded performance in order to leave town for a concert appearance that evening. Grace Widney Mabey did three "Desert" cycle songs by Gertrude Ross, who played the piano parts. The interpretation exposed all the inherent force of the pieces and with Mrs. Ross' aid exhibited their harmonic fineness and their realistic illustration of the poems. Mme. Schumann-Heink is an admirer of these songs and has taken them into her repertoire. Two pupils of Jode Anderson revealed his teaching results. Charles Olerich, who, according to Mr. Anderson, only three years ago knew nothing on the piano except "ragtime," gave a tasteful reading of Liszt's rarely heard B minor ballade; and Marjorie Nichols tossed off a difficult MacDowell study with aplomb and brilliancy.

Helen Ruggles White, the "tabloid prima donna," as she was dubbed by an Eastern manager, sang Harriet Ware's "Sunlight" and a Parker song engagingly and spiritedly. Her voice has extreme freshness of quality and she evades everything suggestive of conventionality in her delivery.

Vivacious Frieda Peycke captured our fancy completely with her versatile and whimsical doings at the piano, where she played and recited morceaux of her own composition to texts, gamuting through all the emotions from merriness to tragedy. The tales mostly were children stories, and Miss Peycke projected them with exquisite art. She is a drawing room entertainer par excellence and a real "find" for some far seeing vaudeville impresario. Fannie Dillon gave us the opening movement of her E flat sonata for piano, a powerful opus of much melodic charm and of striking resourcefulness in harmonic treatment and keyboard figuration. Comparisons never are welcome, but we cannot refrain from saying that the Dillon sonata interested us as much as any piano work we have heard for several years. Marie B. Tiffany, recently returned from Paris, whence the war made her exit imperative, did us the honor to interpret several French songs with im-

peccable diction, elegant phrasing and true Gallic fluency and discrimination.

The afternoon altogether was a remarkable demonstration of the talent and musical achievement to be found in Los Angeles, for Mrs. Catherwood had selected her guests without method or preference and quite on the spur of the moment.

#### W. L. Hubbard Speaks.

Wednesday afternoon, June 30, between the two convention concert programs, W. L. Hubbard, the well known critic, writer and lecturer, delivered a short address upon "Opera Needs in America." It was most trenchant and full of common sense and helpful suggestions.

He put forth a strong plea for opera in English and made the statement that until we demand it, we could not be a really opera loving people. He said we paid the highest price of any country in the world for what we understood the least; he made the point that opera is essentially "a drama in which the music is but the golden light thrown upon the emotional content of the drama." He suggested that we sacrifice a Caruso one night to pay a translator. "A good translator must know both languages thoroughly as well as music and poetry, and they are to be had if insisted upon," was Mr. Hubbard's dictum. He explained, too, that he was not making a plea "for American music, but music for Americans"; that it was "no disgrace to be honest, but very rare"; that every nation in the world with the exception of

England and America, insisted upon hearing opera in the native tongue.

His remarks, punctuated with applause, were telling in their brevity and clarity.

#### Los Angeles Notes and Notables.

Bessie I. Chapin gave a box party at the Mission Play House at San Gabriel and had Mrs. H. H. A. Beach as her guest of honor. An al fresco supper and barn dance followed at the Chapin home in Alhambra.

Rudolph Ganz's piano recitals on the Pacific Coast next winter are awaited with much interest by musical circles here.

A Los Angeles critic once referred to Tschai-kowsky as a "ragtime" composer, but he has been forgiven since Cadman, Gilbert, Schelling, and other American composers actually have used the fascinating rhythm in their works and confessed boldly to the crime.

Cornelia Rider Possart is in town. She scored a big success here recently at the Friday Morning Club.

Apropos, let us say a strong word for the literary excellence of the Hooker libretto. It is a masterpiece of English and of poetical imagery. Unfortunately, however, the dramatic construction of the book and its very unoperatic character will militate against its chances for success.

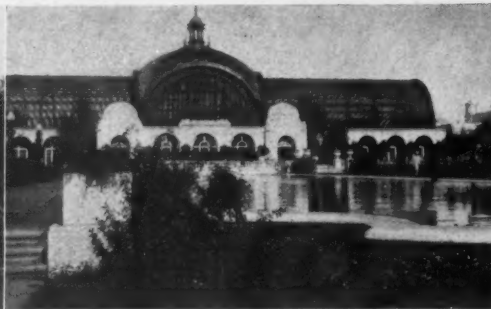
Horatio Parker has declared his intention of retiring from grand opera competitions. He has won



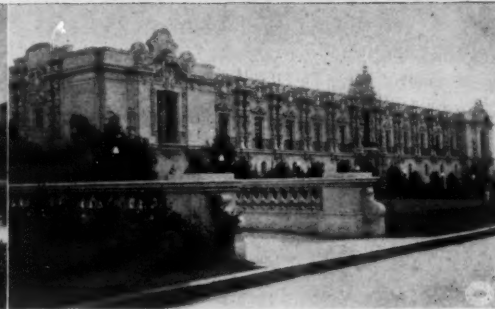
THE ORGAN IN THE MUSIC ROOM OF GLENWOOD MISSION INN AT RIVERSIDE, CAL.



SOUTHERN COUNTIES BUILDING, SAN DIEGO EXPOSITION.



BOTANICAL BUILDING, SAN DIEGO EXPOSITION.



SAN JOAQUIN VALLEY BUILDING, SAN DIEGO EXPOSITION.

two of them, with "Mona" and "Fairyland." The prize in each instance was \$10,000.

Margaret Jarmon is a mezzo soprano of purest pattern and also a whirlwind of operatic temperament. She sang for us a tremendous Verdi aria and did it in a style cyclonic, but at the same time tempered with art. She has vocal volume and fine quality. And she has youth and a Junoesque appearance. Miss Jarmon's future in opera should be secure.

E. E. Smith, of the Smith Piano Company, was kind enough to put a piano at our disposal during the stay in Los Angeles, and thus we were enabled to help our neighbors at the hotel memorize Cadman's new sonata.

At the De Zielinski residence studio a number of that well known pedagogue's pupils gave demonstrations of their master's knowledge, but the arbitrariness of the time table did not permit us to return to town from a nearby point in time to attend the seance. Mr. de Zielinski has been laboring successfully in Los Angeles since his departure from Buffalo some years ago. In addition to his teaching work, he also heads a trio which appears frequently in public. The organization was invited to play at the California music teachers' convention in Oakland recently.

Thomas Taylor Drill is a vocal instructor whom one of his students described to us as "the most human personage that ever imparted the 'do-re-mi' to an adoring class. Formerly of Chicago, Mr. Drill now possesses a large following in Los Angeles, and when his week's activities are over with his class, he superintends the music at the Sunday exercises in the Trinity Auditorium, where large audiences attend the sessions. We were invited by Mr. Drill to address one such gathering on "Church Music," but feeling our inability to tell the trusting audience anything of value on that topic, we defaulted at almost the last moment, although we did not tell Mr. Drill why. Now he will know all.

A. J. Vernon Spencer's studio, across the hall from the Drill emporium, gave forth sounds like the Grieg concerto for piano, and a knock at the door brought the studio owner's "Come in" and the cessation of the playing. It turned out that Mr. Spencer was applying the last touches to a version of the concerto which the young woman at the piano intended to perform shortly at a concert. Our interruption lasted only long enough to learn that Mr. Spencer does not regret his leaving Leipsic, Berlin, and Lincoln, Neb., where he was active pedagogically,

for Los Angeles is treating him royally by presenting him with the largest array of pupils he ever has handled at any one time. Mr. Spencer's methods, especially as to the acquirement of technic and musical memory, differ in some particulars from the systems mostly in vogue, and have been the subject of much praise, as we gleaned from the newspaper notices in a booklet which the busy teacher gave us as he speeded our departure. "You probably will throw it in the waste basket," Mr. Spencer called after us, cheerily. Well, we didn't.

Geraldine Farrar was visited for a dressing room chat at Hollywood (near Los Angeles), where she is posing for moving pictures of "Carmen." Miss

fine quartet, which met with much favor. We forgot to mention the name of the composer. It is George Colburn.

It almost gave us keen conniption fits

To hear Franz Liszt referred to as Frans Litz.

Axel Simonsen, mentioned above, was one of those whose work at the concerts gave us unalloyed delight. He is a cellist of exceptional attainments, with a voluminous tone of pure gold, a musicianly style, and a technic so uncommonly facile that it drew remark even in his ensemble performances. Mr. Simonsen, principal cellist of the Los Angeles Symphony Orchestra, and a member of the Brahms Quintet, is one of the potent musical figures of the Pacific Coast.

Somebody or other injected into the N. F. M. C. meetings the information that \$600,000,000 per year is spent for music in America. Very wisely the N. F. M. C. did not show any excitement over the marvelous and misleading information. Evidently the N. F. M. C. knows that it does not matter whether America spends \$6, \$60,000, or \$6,000,000,000 per year for music, but that it matters considerably what kind of music is heard and made in America each year. The question of dollars is not confused by the N. F. M. C. with the question of art.

Alfred Hertz, now the conductor of the San Francisco Orchestra, told us at luncheon that his notion of the easiest position in the world is that of weather forecaster in Los Angeles. Mr. Hertz and his wife love California, and he is overjoyed at the prospect of making his home there. When asked whether he misses the East he pointed to the romantic view and turquoise sky visible from the piazza of his villa and asked: "They have nothing better than that in the East, have they?"

"Free Air" is a sign visible all over Los Angeles. It means merely that wherever the notice is posted motorists may have their tires pumped for nothing.

Anthony Carlson, vocal maestro, was missed on the occasion of a call, and regretfully so, for his fair fame in the city made us eager to meet him and report some of his ideas.

Thilo Becker and his marital and art partner, the former Otie Chew, were seen at their lovely studio home. The couple have been so busy with pupils that their concert activities covered only a limited area during the past few years, but the call of the platform is too strong to be resisted by such excellent artists and they contemplate the resumption of a more extended public career very shortly, includ-

MT. RUBIDOUX, RIVERSIDE, CAL.,  
Where fifteen thousand pilgrims gathered last Easter.

Farrar did not discuss any matters that require publication, but remembered with interest some episodes that were recalled to her mind from the early student days in Berlin before she had made her debut in opera. We were present at her premiere there as Marguerite in "Faust." Her next appearances in Berlin were as Violetta in "Traviata" and Elizabeth in "Tannhäuser." Morris Gest, one of Miss Farrar's managers in the film venture, told us that the pictures are splendid and cannot fail to score success, owing to the zeal and great ability with which the prima donna acted them. Mr. Gest also was relieved of the information that he has concluded for Miss Farrar a contract with the Ladies' Home Journal, by the terms of which she is to write a 70,000 word story of her life for that publication, and to receive twenty cents per word for the work—total, \$14,000.

In one of the earlier reports of the convention concerts we mentioned that Walter Spry, Oscar Seiling, Rudolph Kopp and Axel Simonsen played a



CHILDREN'S DAY, SAN DIEGO EXPOSITION.



LAGOON, SAN DIEGO EXPOSITION.

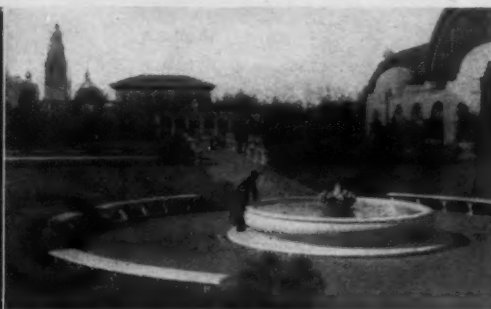


SAN DIEGO EXPOSITION FROM BALBOA PARK

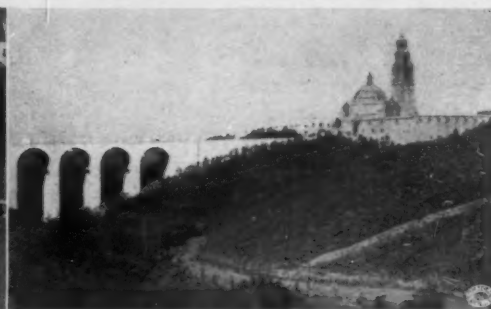




CLOISTER, COMMERCE AND INDUSTRIES BUILDING, SAN DIEGO EXPOSITION.



FEEDING THE GOLDFISH, SAN DIEGO EXPOSITION.



WEST ENTRANCE, SAN DIEGO EXPOSITION.

ing possibly a tour to the East, where Mme. Becker is remembered favorably chiefly through her appearance with the New York Philharmonic Society. In California the Beckers long have been known as ensemble performers of the highest order.

Roland Paul, the tenor, is another of the vital musical personages of Los Angeles, where he enjoys an unusually prominent position in professional and fashionable circles. Gifted with a keen insight into modern tonal and other contemporary affairs and blessed also with a rare sense of humor, he was one of the abiding joys of our stay in his city. But aside from social graces, Mr. Paul owns also a finely timbred and thoroughly cultivated tenor voice, which for many years has done service in concert, oratorio and opera. He sang for us Strauss' "Cäcilie," a "Zaza" (Leoncavallo) aria and a French song, and revealed a truly temperamental delivery and impressive musical control. It was singing of the lyric masculine kind, a style not too common among tenors. Mr. Paul has been termed aptly "An American with an Italian voice." The East once claimed this artist; it is a wonder that he was permitted to get away from there. His very gifted accompanist at our impromptu musicale was Mary L. O'Donoghue (accompanist also of the Ellis Club), who played the selections from memory and did so in a manner worthy of all praise.

Many persons asked us whether the San Carlo Opera Company is to visit the Pacific Coast this winter and urged us to inform Manager Fortune Gallo that a large and expectant clientele awaits him in Los Angeles, where he is well known, both because of his former activity there and because of his successful managing feat last season, when he took the 100 San Carlo singers on a countrywide tour and was the only operatic organization, except the Metropolitan, to escape the bankruptcy tide which washed away all the lyrical troupes of the United States.

Sigmund Beel, concertmaster of the Los Angeles Orchestra; Catherine Stone, who has charge of music in the grade schools; Paul Eisler, pianist; Albertina Rasch, danseuse; Kathleen Howard, prima donna; Ethel Muir Fitch (just engaged for vaudeville), and Othman Stevens, musical and dramatic editor of the Los Angeles Examiner, were other interesting art exponents met and talked with. Mr. Stevens is an excellent critic and we do not say that only because he agreed with our criticism of "Fairyländ." His columns in the Examiner never fail in information and brilliancy.

Clifford Lott was visited at his studio *separé*—or is it *separée*?—which means that his artistic headquarters is a building detached from his residence and reached therefrom through an exotic garden which was receiving a nocturnal hose drenching at the hands of Mrs. Lott when the MUSICAL COURIER traveler made his late call. The Lott classes are full to overflowing, and that is the reason given why the Lott concert ministrations have been few and far between outside of California during recent days. Mr. and Mrs. Lott had many valuable views to advance, particularly those relating to the indiscriminate "boosting" of American music and musicians. "Merit finds its own level," they agreed,



ONE OF THE COURTYARDS AT GLENWOOD MISSION INN, RIVERSIDE, CAL.

"and generally makes its own opportunity. There is not much neglected genius in this country. Possibly there is none. The country is full of good composers and good performers. Both figure constantly on programs all over the United States. Many of those persons who weep about the neglect of American music and musicians are failures themselves and would be such in any country of the world. We never hear complaints about American musical conditions from those of our colleagues who are doing good work and who respect themselves and their art. Somehow such musicians are discovered by their fellow citizens and obtain ample reward in glory and pelf."

It was a sight somewhat awe inspiring to see the tireless pumping at the oil wells within the Los Angeles city limits. Whenever we passed the localities the slowly grinding wheels were at work and the valuable black ooze in its unrefined state gushed from the generous earth. Many of those who made fortunes in this way are inclined to sing in hymn paraphrase, "Praise be to Los Angeles from which oil blessings flow."

The two good trains running between Los Angeles and San Francisco are called the "Lark" and the "Owl." Being more merry than wise, we took the "Lark," and after a side stop to review the floral glories of Del Monte, on the Pacific Ocean, proceeded to San Francisco, which we reached with many regrets at leaving sunshiny and hospitable Los Angeles.

#### Jottings from San Francisco.

July is not a good time for a musical study of San Francisco, and especially a July which sees an International Exposition in that city. Many musicians were out of town during our few days there, orchestral affairs were much disordered owing to the impending change of conductors, and with the exception of the Sousa concerts at the Exposition—we missed the Saint-Saëns appearances by a few days—there were no performances worth listening to for the purpose of being uplifted or instructed. Sousa holds his own with undiminished strength. He is first in the hearts of his musical countrymen in many respects, and numerous evidences were noted of the affection felt for him by the listeners at his inimitable concerts. He retains all his wonted fervor and dash with the stick, and his band plays with the same technical finish and rousing brilliance as of yore. The noted composer-conductor was buttonholed for some short talks at the St. Francis Hotel. He is full of creative ambition and not only has finished two new comic operas, but also is working at several other large compositions commenced since then. The regular engagement of the Sousa Band at the New York Hippodrome in conjunction with the theatrical performances to be given there, was referred to by Mr. Sousa as an experiment. To judge by his huge success at the Exposition, the Eastern metropolis doubtless will be glad to hear him at any place, at any time, and at all times.

We never were good at describing a world's fair, but we have taken away at least two abiding memories from the one at San Francisco:

No. I—The California exhibit is inspiring.

No. II—The New York exhibit is awful.

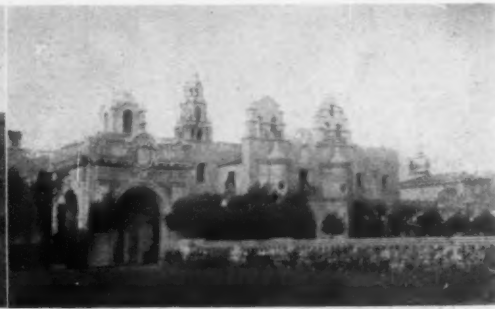
In fact, it is so awful that it made us ashamed of being from New York. Our State Building contains—as typical of our State—a ballroom, a restaurant (the most expensive in San Francisco) and a number of pictures and charts showing the various industries of the State, and tables of statistics difficult to understand except by an expert. The city of New York exhibits a building which contains such remarkable things as a picture of the Chief of



SACRAMENTO VALLEY BUILDING, SAN DIEGO EXPOSITION.



NEW MEXICO BUILDING, SAN DIEGO EXPOSITION.



INDIAN ARTS BUILDING AND TOWERS, SAN DIEGO EXPOSITION.

Police, models of the furnaces and boilers used by the Edison Electric Light Company, pictures of fire houses and models of street cars (which, by the way, are much inferior to the Western street cars).

Whatever is good musically at the Exposition must be attributed to the taste and wise artistic counsel of J. B. Levison, of the music committee, who also is one of the board of governors of the San



CALIFORNIA BUILDING, SAN DIEGO EXPOSITION.

Francisco Symphony Orchestra, and serves as well on its executive and financial committee.

Courteous Frank W. Healy, the manager of the S. F. Symphony Orchestra, seen at his office, had much to say of value regarding general musical conditions in San Francisco. He was extremely gratified at the prospect of Alfred Hertz becoming conductor of the S. F. S. O. Mr. Healy's experience as a manager antedates his connection with the orchestra, and even at the present time he is engaged in several concert ventures outside of his activity as the impresario of the S. F. S. O.

We were one of the few men in San Francisco who wore a straw hat. Winter coats were very much in order—a novel experience for a New Yorker in July.

Luncheon was enjoyed with Leander S. Sherman, the very cultured senior member of the famous music house of Sherman, Clay & Co., with branches in all the important cities of the Pacific Coast. A delightful story teller is Mr. Sherman, and one of his best anecdotes concerned the new pea which Burbank is inventing to prevent it from rolling off the knife. The new pea is to be square in shape. Mr. Sherman was host also at his music establishment, which was inspected from cellar to garret and included a look at the main Steinway wareroom, the beautiful Aeolian chamber, the Victor departments, a Steinway piano fifty years old, whose tone is remarkably fine, and a letter from the Steinway firm presenting Mr. Sherman with a carload of instruments on the occasion of the destruction of his plant in the earthquake and fire of 1906. One of our fellow students in Berlin was Elsie Sherman, Leander Sherman's daughter, and she still plays the violin exceptionally well, although not as a profession.

Mr. and Mrs. Walter Spry, of Chicago, were observed navigating about the exposition in a miniature electric chair on wheels, operated with comprehensive technic by Mr. Spry.

Frederic Steinway, of Steinway & Sons, was greeted at the Sherman, Clay & Co. establishment.

Henry K. Hadley had no contract with the San

Francisco Symphony Orchestra, but only a "gentlemen's agreement," extending over several years.

Paderewski is rusticated at Paso Robles, Cal., where he is reported to have bought a ranch several years ago.

Musical persons out of town or away from their homes and studios when we called were "Doc" Leahy, of Tetrassini and Tivoli fame; Grace van Studdiford, former comic opera prima donna; George Kruger, pianist; Clarence Eddy, the organist; Edward F. Schneider, the composer; Willis Batchelder, the vocal teacher; Uda Waldrop, the excellent organist and accompanist, and Mabel Riegelman, late of the Chicago Opera.

Only a few traces of the disaster of nine years ago are to be seen—here and there a crumbled wall or a charred pile of bricks in a vacant lot.

Walter Anthony, of the Chronicle; Redfern Mason, of the Examiner, and Ernest Hopkins, of the Bulletin, are critical colleagues whose special duties do not keep them sitting at their office desks waiting for flying visits from musical editors. Interviews with them are looked forward to with pleasure on the occasion of our next and longer visit to San Francisco in January.

We watched Maurice McLaughlin and Norris Williams play tennis at Golden Gate Park and could not help thinking that if they had taken up piano playing instead they would have become respectively a Gabrilowitsch and a Harold Bauer, or a Harold Bauer and a Gabrilowitsch. The technic was demoniacal.

On the occasion of a dinner given by the Bohemian Club to Camille Saint-Saëns, John Philip Sousa wrote the following letter:

"July 7, 1915.

"Frank P. Deering, President Bohemian Club, San Francisco, Cal.:

"MY DEAR MR. DEERING.—Your kind invitation to dine with the Bohemian Club was received through the good offices of your Sir Henry Heyman. I regret exceedingly that my professional duties make it impossible to accept the invitation, and lose the pleasure of personally paying my respects to your honored guest, M. Camille Saint-Saëns and renew my friendship with the members of the Bohemian Club.

"I cannot let this opportunity pass without expressing myself in the most complimentary terms of the great esteem your illustrious guest is held by the American people. The annals of France are dotted with names famous in art and belles lettres, but no son of that wonderful country has shed a greater glory over the art world than M. Saint-Saëns. His marvelous versatility and inspired genius place him among the giants of the creative arts; for all his works show the purity of the God-giving power of the

Master. In the Hall of Fame his place is beside Beethoven and the other Immortals.

"With every good wish for the health and happiness of M. Saint-Saëns, believe me,

"Most sincerely,

"JOHN PHILIP SOUSA."

We have appointed David H. Walker, San Francisco representative pro tem of the MUSICAL COURIER. He may be found at Room 520, Kohl Building.

An August invitation to the high jinks of the Bohemian Club at their camp in Redwood Grove had to be declined with great regret owing to the exigencies of departure for the East.

Leandro Campanari received us at his beautiful studio in the Kohler & Chase Building, where since his departure from New York some years ago he has built up a vocal class of such dimensions that he now probably is the busiest singing and opera instructor of San Francisco. Through his former activity as a conductor, Mr. Campanari is especially well equipped with the operatic traditions, and a large proportion of his pupils are studying with him for the stage career. He says that he has among them especially two who are ready for public appearances anywhere. He gave their names as Margerita Brendal, contralto, and Rhoda Niebling, coloratura soprano. The East recalls Leandro Campanari chiefly as a violinist and quartet player of distinction, and as a conductor who gave splendid performances of Beethoven's ninth symphony with the Philadelphia Symphony Orchestra just after the death of its then leader, Fritz Scheel; but the West acclaims the genial Italian as a vocal expert, linguist, and operatic master of wide knowledge. This reputation extending over the continent is the best proof of the Campanari ability in nearly every musical branch that counts.

Asked upon his arrival at San Francisco what he thought of American composers, Saint-Saëns replied: "I never have heard of any."

We were dragged to hear a marimba orchestra from Guatemala. It sounds like a warped xylophone.

Hermann Genss, formerly of New York, is teaching in San Francisco and writing operas when he is not directing the Pacific Coast musical idea to shoot. Mr. Genss, a pianist and theoretician of parts, enjoys the high respect of his colleagues in S. F.

Julius Gold is another theory instructor who holds an honored position here. Formerly Professor of



OLD CHURCH INTERIOR AT THE GLENWOOD MISSION INN, RIVERSIDE, CAL.



Musical Science at Drake University, in Des Moines, Ia., he now is connected with the Manning School of Music and attracts a large clientele. Mr. Gold was a pupil of the late Bernhard Ziehn and is one of the few followers of that great man who has devoted himself to writing about the master and keeping the names and contents of his works before the American public, which has no reason to be proud of the manner in which Ziehn has been treated by the musicians of this country. Mr. Gold is a young man and has an original way of teaching theory. Redfern Mason, in the Examiner of August 9, 1914, wrote a remarkably illuminative review of a Gold lecture, from which it appears unequivocally that the instructor has solved the great problem of how to make theory interesting to a class of musical learners who hitherto were wont to regard that dreaded study as dry and tyrannical.

The Beethoven Festival, to be held early in August, will be conducted by Alfred Hertz and managed by Frank W. Healy.

A string quartet to be endowed by Mrs. J. B. Caserly along the lines of the Flonzaley players is re-



SAINT-SAËNS IN CARICATURE.

This drawing was made by Ulderico Marcelli, a member of the San Francisco Exposition Orchestra, and is very kindly given to the MUSICAL COURIER for publication by Julius Gold, the well known theorist and teacher.

hearsing at San Mateo, Cal. The lady's home in that place is called Innisfael and the name of the new organization is to be the Innisfael Quartet. Its membership consists of Nikolai Sokoloff, first violin; Rudolph Ringwall, second violin; Alfred Gietzen, viola, and May Mukle, cellist. Alfred Metzger tells us that he heard the new organization play not

long ago at San Mateo, and was astonished at its ensemble and the degree of temperament exhibited.

Alfred Metzger, by the way, is one of the lingering memories of the San Francisco visit, for a more wideawake, well informed and energetic musical journalist has not been encountered in all our travels. Mr. Metzger's paper, the Pacific Coast Musical Review, is a thriving publication which plays a very pronounced role in tonal matters out here and has been known to carry decided weight in influencing large issues. He has the courage of his convictions and he expresses them irrespective of the possible damage to his counting house. His frankness has caused some of his detractors to say that he habitually carries a chip on his shoulder, but that is averred chiefly by those persons who are afraid to brush off the chip if it really is visible near the Metzger collar. It must be admitted that he has the massive well set head and broad clavicle of the born fighter, but he is a fighter for what he believes to be right and fine in music and he cannot stand pretense, ignorance and charlatanism. Mr. Metzger holds some strong views on the subject of "unripe Americans who go abroad to study music." He says that they are not benefited by such a stay in Europe, as they come back after a year or so prepared to be supercilious, supercritical and superasses. "They do not consider anything they hear in this country 'as good as it is in Europe,' and in the end they stay away from concerts and other musical endeavors by Americans and condemn even without listening." Mr. Metzger considers Sousa an original and typical American composer and therein he agreed with Mr. Gold and with us. Mr. Metzger has so many delightful qualities of mind and of manner that it was worth a visit to San Francisco alone to make his acquaintance.

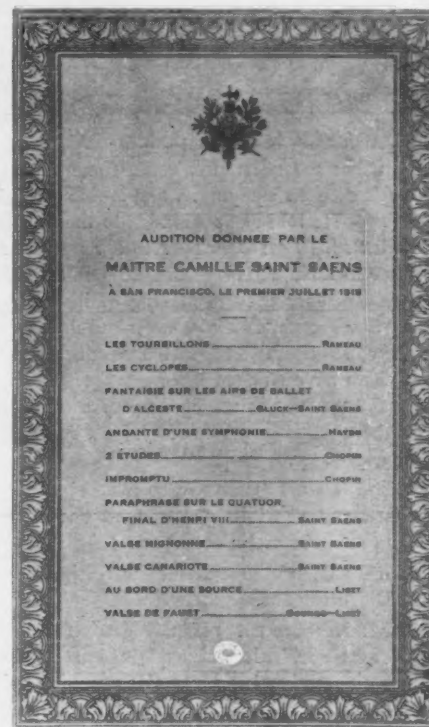
Albert I. Elkus, the Sacramento composer and theorist, who spent last winter in New York, has decided to settle in San Francisco this season. Mr. Elkus sent us a challenge for a tennis match, which lack of time—and fear—made us dodge.

Will Greenbaum is San Francisco's old time and successful manager and importer of artists. He represents there what "B" represents in Los Angeles, and he is similarly devoted to the best in music. Mr. Greenbaum differs from most concert managers, however, in that he is a man of quick sympathies and impulsive action and he acknowledges that often his likes and dislikes in music influence him in his business as much as possibilities of profit or loss. In his artistic discrimination and his fine perception of perspectives in the tonal world, Will Greenbaum showed himself to us from a side that pleased as well as astonished.

#### An Oakland Survey.

Oakland, across the bay from San Francisco, is a marvelous city of about 350,000 souls and is still growing rapidly. Some ten years ago there were

only 80,000 Oaklanders. The city is beautiful in the extreme, modern as to its business section and wise as to its best residence district, which lies on a series of flower covered heights overlooking a wide expanse of bay. We were met in Oakland by Alex-



FACSIMILE OF RECITAL PROGRAM GIVEN IN SAN FRANCISCO BY CAMILLE SAINT-SAËNS, JULY, 1915.

ander Stewart, president of the Alameda County Music Teachers' Association, former musical editor of the Oakland Inquirer, and conductor of the 1915 Alameda County Choir. He extended a formal invitation for us to remain in Oakland for the week of the fifth annual convention of the Music Teachers' Association of California, but sorrowfully we explained that our Eastern return was to be on the morrow. A flying motor trip was undertaken about the Oakland outskirts, a temperance stop was made at the remarkably impressive Hotel Oakland, and away we ferried to San Francisco, the nearby leviathan, which no longer keeps its sister city from reaching out toward maturity and cosmopolitanism.

#### A San Diego Visit.

San Diego, Cal.

Lovely, sun kissed, languorous San Diego. It is a dream spot. It fringes Mexico and seems to be no part of commercialized America. It desires commerce, however, and it is beginning to get it. Cut off through San Francisco capitalistic intrigue from direct railroad connection with the East—San Diego can be reached only from the North, via Los



OFFICIAL SAN FRANCISCO EXPOSITION ORCHESTRA, PLAYING THE ENTIRE SEASON AT OLD FAITHFUL INN (THE CONCESSION OF THE UNION PACIFIC SYSTEM—YELLOWSTONE PARK).

Seated, left to right: Otto Muller, manager of the Inn; Richard Hageman, conductor; Director of Music of the Panama-Pacific International Exposition; Georges George, conductor; F. R. Kathrens, general manager of Yellowstone Park. It was through the Union Pacific System that the existence of the Exposition Orchestra was made possible.

Angeles—some of the San Diego magnates have been building their own railroad and expect to complete it shortly so as to "tap" the main travel arteries far to the East. Then, too, the opening of the Panama Canal has resulted in direct freighting to San Diego by ship from New York and other Atlantic ports. San Diego is a coming place, make no mistake about that.

Tyndall Gray, MUSICAL COURIER and Steinway representative in San Diego, gets his MUSICAL COURIERS by rail and his Steinways by water. Mr. Gray, together with his partners, Messrs. Maw and Thompson, has a large music establishment, fitted up with full modern equipment, and is doing splendid business. He told us as an index to the musical culture which his firm is helping to spread in San Diego, that in their Victor record department, Mr. Thompson had succeeded in making of his former customers for "ragtime" discs, eager purchasers of the high class opera and instrumental records. Most of them have stopped buying "ragtime" altogether. "No one has asked me to play a 'ragtime' selection here during June or July," said Mr. Thompson, proudly.

San Diego has another claim to musical distinction—it is the home of Ralph Granger, one of the best known amateur violin collectors.

"Mission Bar" and "Opera Bar" were signs over two San Diego saloons.

Another advertisement read: "Mission Lager. Traditionally Good." It was explained to us that this brand of beer has been manufactured for only twelve months or so. That's what they think of tradition in the Far West. More power to them.

The San Diego Exposition is beautiful—there is no other word that describes it better. Not even the ocean site of the San Francisco Expo. excels in picturesqueness the canyon approach to the one in San Diego. We had no previous inkling of the wonderful effect created by the architectural and floral sights at the exhibition in the little city. We were entranced.

Of surprising fairness, too, is the Point Loma headquarters of the Theosophical Society. We were automobilized through the grounds and guided courteously by one of the superintendents, Mr. White, who saw that we missed none of the scenic marvels of the spot. Professor de Lange and Rex Dunn are in charge of the music at Point Loma, but at the time of our unannounced visit they were off on a hillside excursion. The white marble Greek Theatre, situated on a plateau in a mountain cleft facing the Pacific, left us breathless with admiration and awe.

Presided over by witty Gertrude Gilbert, president of the Amphion Musical Club and director of music at the Exposition, a reception was given for us at the Woman's Building in the fair grounds, and there we had the extreme pleasure of meeting nearly all of San Diego's representative musicians. Among them were Clarence Bowers, who wrote the opera, "The Mendicant," and is head of music in the San Diego High School; Loleta Levetto Rowan, the contralto; Florence Schinkel Gray, the pianist (wife of Tyndall Gray); Florence Norman Shaw, violinist; Myrta Hoover Barnes, soprano; Bess Gilbert, former pupil of Carreno; Mrs. Wallis, daughter of William Geppert; Grace Bowers, pianist; Marion Coop, pianist, and Ellen Beach Yaw and her sister, Miss Yaw.

Coronado Beach and the lighthouse and wireless station on Point Loma—the extreme Southwestern point of the United States—were paid flying visits. As we stood near the wireless plant and gazed at the tremendous sweep of San Diego Bay, at the Mexican coast, and at a gray United States warship steaming into the harbor, a certain individual who knows whereof he speaks, informed us that the Loma wireless played an important part in preventing the big sea battle which was expected to take

place off San Diego between the British and German fleets when the European war broke out last year. "I suppose the rival fleets silenced their wireless so as not to reveal their whereabouts," we ventured. "No," was the amazing answer, "they kept them going so as to know each other's whereabouts and avoid a meeting. The English and German admirals were great friends and did not desire a battle." If the publication of this war secret is a deliberately unfriendly act we are willing to take the consequences. We are first and foremost a newspaper man.

Ernest Urchs, of the house of Steinway, was expected in San Diego, and Mr. Gray was worried to find a golf player who could interest Mr. Urchs in a contest over the local links.

John D. Spreckels was seen at Rudder's Cafe, eating moderately. We were told how many millions of dollars Mr. Spreckels is worth, but we have forgotten.

Nordica used to own property in San Diego, and one section of the city is called Nordica Heights.

We enjoyed very much the meeting with G. Aubrey Richardson, the president of the San Diego

versation was full of esprit and news and a fuller report of her remarks will appear in "Variations" next week.

Anton Hoff is working hard at Grossmont (where he and Mrs. Hoff reside), coaching Mme. Schumann-Heink for the coming tour, during which he is to be her accompanist. Mr. Hoff was until recently one of the assistant conductors at the Metropolitan Opera House and showed unusual baton skill at the "Fledermaus" performance given there last spring for the benefit of the German Red Cross. In addition to directorial work done at Bayreuth he also has served as leader at Elberfeld (under the Gregor regime), Cologne and Berlin (Kroll's Theatre), and therefore is a musician of experience and authority.

Roscoe B. Schryock is the leader of the San Diego Symphony Orchestra and is a very earnest and determined young man, who bears almost alone each year the burden of drumming up the \$6,000 or so required to see the organization through the season. This year it will give five concerts, the series to wind up in May, with a festival of two nights and a matinee. Last winter the S. D. S. O. gave Beethoven's ninth symphony.

Mme. Schumann-Heink is to sing at the big Los Angeles Saengerfest, July 29, 30, 31.

Mr. and Mrs. Gray's musicale at their artistic home, perched high on a canyon's edge and overlooking San Diego Bay, was one of the memorable experiences. Among those who attended were Mr. and Mrs. Albert F. Conant, Mr. and Mrs. Zay Rector Bevirt, Mr. and Mrs. Charles R. Bosworth, Mr. and Mrs. Claude Webster, Mr. and Mrs. Chesley Mills, Mr. and Mrs. Dean Blake, Mr. and Mrs. F. B. Wallis, S. Camillo Engel, Angela O'Byrne, Francis Walker, Florence Norman-Shaw, Gretchen Steinbach, Grace Bowers, Grace Cox, Marion Coop, W. B. Seymour, Mrs. and Miss Seymour, Mrs. Seymour Robinson, Loleta Levette Rowan, Mrs. and Miss Rowan, George Edwards, Millard H. Ellison and Leonard Liebling. Mrs. Gray played some modern French music with a limpid touch, delicate pedalling, and a remarkable appreciation of color values in tone. She is an artist. Mrs. Rowan, accompanied by S. Camillo Engel, gave several songs in musically intelligent and vocally finished style. George Edwards recited and played on the piano melologues of his own creation. He shows strong talent for composition. Helen Bosworth, a Marteau pupil, rendered violin solos ingratiatingly and with interpretative surety.

Chesley Mills is the conductor of the San Diego Popular Orchestra, and stated his intention to try to make it a permanent institution. He has found some strong support in San Diego, and expects to win even more in the near future. Together with George Edwards, Mr. Mills operates the San Diego Conservatory of Music.

Mr. and Mrs. Forman B. Wallis kept their two motor cars at our disposal in San Diego, and it was Mr. Wallis who drove us across the Mexican border and well into the warring country in order to see a bull fight at Tia Juana. We saw the bull teased, angered, frenzied by the barbs of the banderillos and finally stuck to death by the matador, after he had missed the fatal thrust once and got his knife into the beast's rumpsteak instead of into the spare ribs or wherever he was supposed to strike. The Mexicans shrieked with delight as the bull sank to his knees and vomited quarts of blood. It was a truly noble and inspiring spectacle. After the bull fight we took a look through Tia Juana and chanced upon the Casino, where faro and roulette were in full and open progress a step from the street. We are sternly opposed to gambling, and in order to punish the projectors effectively we played faro for five minutes and won five dollars. Mr. Wallis drove his car close to sixty miles per hour on the homeward trip through the Mexican sand plains.



GERTRUDE GILBERT,  
President of San Diego Amphion Club and who has full charge of the music at the Panama-California Exposition.

Exposition. With him we listened for awhile to the great outdoor organ presented to the city by the J. D. Spreckels of a foregoing paragraph. Dr. Stewart played the organ to a large and applause audience.

Zay Rector Bevirt is an exceedingly bright and charming little woman and the most successful teacher and Coast representative of the Dunning system.

A motor spin took us to Grossmont, where Mme. Schumann-Heink has her mountain home, near the artist colony, which includes also Carrie Jacobs Bond, the composer; John Vance Cheney, the poet, etc. Mme. Schumann-Heink, sunburned, bright eyed, jovial, was her old self again, with never a trace of the nervous breakdown which forced her to abandon her tour last winter and retire temporarily to California. The great contralto is a human dynamo, full of electric vitality and animation. Her recent triumphs before vast audiences at Los Angeles and San Diego have filled her with renewed ambition to return to the concert platform this winter, and she has mapped out an extensive tour to cover the entire country. Also she will sing Erda and Waltraute on special occasions at the Metropolitan Opera House. Mme. Schumann-Heink's con-



At the bull fight we heard this new text for the "Toreador" song from "Carmen":

"Toréador—  
Don't spit on the floor;  
Use the cuspidor;  
That's what it's for."

#### En Route Pencillings.

Nevada snow sheds—Miles of white capped peaks—A view of Lake Tahoe, California's famous mountain lake—Scenery grows wilder as the train leaves California for Ogden, Utah—In the Truckee River Canyon (Nevada) there is a town called Verdi, 5,000 feet above sea level, but its chief claim to fame is its great sawmill—Gold mines at work everywhere—Reno visited for half an hour during train stop; saw many females who didn't look particularly divorced.

While en route received from David H. Walker (San Francisco), the following long telegram:

"The San Francisco Exposition has arranged for a concert to be given August 1, and devoted exclusively to American compositions. The conductor is to be Frederick Stock, and his program will include works by Carl Busch, Ernest Kroeger, Dr. McCoy, Mabel Daniels, Horatio Parker, Cecil Fanning, and Mrs. H. H. A. Beach, the latter playing her own concerto.

#### The Exposition Orchestra Will Assist.

"New York Beethoven Maennerchor will be welcomed by leaders of German-American Auxiliary of Exposition on arrival next Friday. Colossal bronze bust of Beethoven, replica of bust in Central Park, New York, will be dedicated. Program for Beethoven festival in San Francisco, Civic Auditorium, has been completed by Hertz for August 6, 7 and 8, and is as follows: First day, 'Leonore' overture, No. 3; Schubert's 'Die Allmacht' (Schumann-Heink with orchestra, conducted by Anton Hoff); Beethoven's ninth symphony with chorus, conducted by Hertz; 'Abendstern' from 'Tannhäuser,' Arthur Middleton, conducted by Adolph Rosenbecker; chorus, 'Sunrise,' by Herme, Los Angeles Festival Chorus of 500 voices conducted by Siegfried Hagen; songs, Schumann-Heink as follows: 'Träume,' by Wagner; 'Waltraute' scene from 'Götterdämmerung,' orchestral accompaniment, Anton Hoff, conductor; 'There Stands a Mighty Linden Tree,' by Pache, and 'Robin Adair,' arranged by Schoenfeld, by Los Angeles Festival Chorus, Herman Schoenfeld, conductor; aria, 'Dich Theure Halle,' from 'Tannhäuser,' Marcella Craft, orchestral accompaniment, Rosenbecker conducting; 'Tannhäuser' overture, Hertz conducting; scene and aria of 'Adriano' from 'Rienzi,' Schumann-Heink, with orchestral accompaniment, Hoff conducting; introduction to third act of 'Meistersinger,' Hertz conductor; Walter's 'Prize Song,' Paul Althouse, orchestral accompaniment, Rosenbecker conducting; quintet from 'Meistersinger,' Althouse, Craft, Middleton, Schumann-Heink and Harry Wood Brown, orchestral accompaniment, F. G. Schiller conducting; choral, finale and 'Ansprache' from 'Meistersinger,' Middleton and San Francisco Mixed Chorus of 500 voices, orchestral accompaniment, Schiller, conductor. Third day: Liszt's 'Les Preludes,' Hertz conducting; 'Cielo e Mar' from 'Gioconda,' Althouse, orchestral accompaniment, Rosenbecker conducting; three violin solos, Roderick White, violinist, Guyla d'Ormay at piano; Agathe's aria from 'Freischütz,' Craft, orchestral accompaniment, Rosenbecker conducting; 'Der Wanderer,' by Schubert, and 'Nature's Adoration,' by Beethoven, Arthur Middleton; five songs by Schumann-Heink as follows: 'Drei Zigeuner,' Liszt; 'Es Muss ein Wunderbares Sein,' Liszt; 'Heimweh,' Hugo Wolf; 'Wiegenlied,' Brahms, and recitative and aria, 'Paulus,' Mendelssohn; prelude and 'Isolde's Love Death' from 'Tristan,' orchestra conducted by Hertz; two songs, 'Fussreise,' by Wolf, and

**TI JUANA BULL RING**  
**BULL FIGHT**  
**Sunday, JULY 4, 1915**  
**MATADOR**  
**Geronimo Cruz Barquero**

ADMISSION TICKET TO AN ARTISTIC EVENT HELD AT  
TIA JUANA, MEXICO.

'Aneigung,' by Strauss, sung by Althouse; 'Story of the Rose,' by Horatio Parker from 'Fairylend,' Craft, orchestral accompaniment, Rosenbecker conducting; 'Rienzi' overture, Hertz conducting."

Ogden, Salt Lake City, Denver and Chicago reports follow next week. LEONARD LIEBLING.

#### SAINT-SAËNS-SOUSA SNAP SHOT.

See serenely smiling Sousa standing, sociably showing Saint-Saëns San Francisco's specially spectacular sights.

Saint-Saëns seems supremely satisfied, Sousa's sagacious, sunny smile, seemingly supporting said supposition.

Some skillfully strategic snap shotter, seeing Saint-Saëns staring spellbound, scrutinizing San Francisco's soaring skyscrapers, suddenly snapped some silent shutter somewhere. Snap shots seldom secure such satisfactory street scenes.

Saint-Saëns's shorter stature scarcely signifies symphonic shortcomings, so science says.

Saint-Saëns's scholasticism sometimes scares super-sensitive souls seeking Scriabine's Slavonic sensationalism.

Sousa's simpler style strikes surer. Seaside society solidly supports Sousa's summer seances, showering souvenirs.

Sousa should show San Francisco's sandy shallows stretching seaward, suitably salty, starting Saint-Saëns swimming side stroke style, seldom splashing spray.

Sousa's special sport, scientific shooting, surely stimulates Saint-Saëns's soldierly susceptibilities.

Several San Francisco singing societies should select Saint-Saëns's superb "Samson," Sousa superintending.

Should Spanish students strum sentimental serenades, Saint-Saëns speaking saintly scriptural



SOUSA AND SAINT-SAËNS.  
Taken at the Exposition, San Francisco, 1915.

Seville Spanish, should say something strong, something startlingly shocking, silencing such silly Spanish serenade stuff. Sic semper sambuca!

Scandinavian skoal shouters, Swiss shriekers, Sapphic strophers, similarly served.

Sundry subscribers supplement scribbling staff's sincere salutations.

#### THE NORDICA WILL.

On Thursday, July 22, Surrogate Cohalan, of New York, admitted for probate in this city a will of the late Lillian Nordica, made January 10, 1914, while the famous singer was lying ill in the hospital at Thursday Island. This is the will that practically cuts off her husband, George W. Young, and leaves the bulk of the estate, valued at about one and a half millions, to her three sisters, Annie Baldwin, of White Plains, N. Y.; Imogene Castillo, of Los Angeles, Cal., and Ione Walker, of Dorchester, Mass. In making this will Mme. Nordica claimed residence in New York, which is the reason for its being admitted to probate here. The evidence on which the will was admitted by the surrogate was obtained by an examination of the testimony of witnesses who were present when Mme. Nordica executed the will. They were Charles Hartlett, American vice-consul at Melbourne; William Miller Lee-Bryce, British resident of Thursday Island, and Sadie Charlotte McDonald, matron of the hospital, all of whom declared Mme. Nordica to have been in her right mind. As George W. Young has already offered for probate in Monmouth County, N. J., a will made by his wife in 1910 as a resident of Deal, N. J., in which practically all of her property is left to him, there seems likely to be an interesting and incidentally expensive legal contest. Mr. Young has sixty days within which to appeal from the decision of the New York surrogate admitting the 1914 will to probate.

The New York residence of Lillian Nordica, Nos. 6 and 8 West Ninth street, was sold last Friday, July 23, to Archibald S. White of the banking firm of White & Co., for \$60,978. The encumbrances against the realty amount to \$59,929.76.

#### NEW STRAUSS SYMPHONY.

Richard Strauss at last has completed the manuscript of the so long announced "Alpine" symphony, op. 64, which soon will appear from the press of the firm of F. E. C. Leuckart in Leipzig. The first performance will take place in Berlin in November. Can it be that R. S. and the publisher with whom he has been so intimately connected for many years past, Adolph Fürstner, of Berlin, no longer are in perfect accord? This was a combination to which only that of Puccini-Ricordi could be compared. We are astonished to see Richard going elsewhere with a new and important manuscript.

#### THE VANISHING TANGO.

Musicians will be glad to read this remark of Cholly Knickerbocker from a recent number of the New York American: "Clio is running an even race with Terpsichore this season. It is many a day since the musicale has been so popular. At the various summer resorts concerts have been held very frequently and many series have been planned for the season, either for the benefit of some charitable cause or for the edification of the listeners themselves."

#### WHICH IS IT?

An English critic writes to us to point out that an English shilling is the monetary equivalent of a German mark. Having delivered himself of this profound observation he asks if Schilling is likely to make a mark with his new "Mona Lisa." We cannot answer until we learn what kind of mark is meant—money or fame.

## TRIBULATIONS OF A TRANSLATOR

Alfred Kalisch, an Englishman by birth, though a son of an eminent Jewish scholar and commentator of the Old Testament, recently read a paper in London on the tribulations of a translator. According to the Musical News, this is the synopsis: The ideal translation—Difficulties in the way—Language—The essential characteristics of various languages—The tyranny of rhyme—How far it is essential—Literary translation or singable words?—The peculiar difficulties of the English language—The intrusive sibilant—The translator-scapegoat—The importance of translations likely to increase—Examples and warnings.

We have no doubt but that the lecture was both interesting and instructive, and we hope it will soon be available in print. Those of us who have attempted to fit new words to music composed for another language are able to understand the difficulties of the task. In fact, we believe that only those who have tried can realize the trouble.

How can any music fit all of the following translations of a line by Virgil, for instance?

The Latin phrase from the Aeneid is: "Arma virumque cano." In a Spanish version Velasco says: "Las armas y el Varon ilustre canto." Annibal Caro makes his Italian translation thus: "L'armi canto, e'l valor del grand' eroe." The French poet Delille renders it after this fashion: "Je chante les combats, et ce guerrier pieux." Voss makes a German arrangement of it say: "Waffen ertönt mein Gesang, und den Mann."

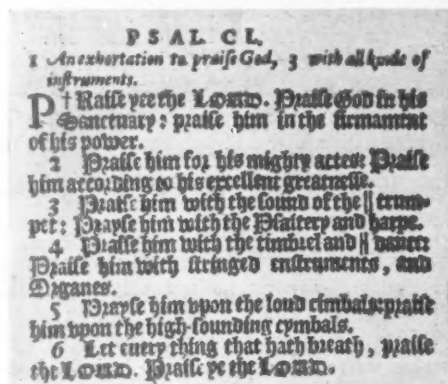
John Dryden put it into English thus: "Arms and the man I sing."

No music ever written will fit any two of these versions. To keep the author's meaning, and yet make the translations fit the music written for the original, is one of the most difficult and bewildering of tasks. Let the doubter try it and be convinced.

## AN ANCIENT ORCHESTRA.

Walt Whitman must surely have acquired his habit of turning his poems into catalogues by reading the 150th psalm of David. Into that psalm, the last of the book, David has put a whole ancient orchestra. The instruments mentioned are trumpet, psaltery, harp, timbrel, stringed instruments, organs and cymbals. In addition, he calls for a mighty chorus from "every thing that hath breath."

When this psalm was first published in the Eng-



lish Bible of King James in 1611 it looked like the following photographic reproduction of it, which was made for the MUSICAL COURIER:

It will be noted that the spurious modern "ye" in place of the old word "the" is not to be found in the psalm.

Stark County, Ohio, has some enterprising and far seeing gentlemen on its board of education. In the Canton (Ohio) Repository of recent date, one reads: "The county board, at its last meeting, passed a resolution, declaring that 'the broader effi-

ciency of the schools demands that all pupils in village and township schools have equal musical advantages,' and recommending that adequate provision be made in each village and township in the county, suggesting as a measure of economy, that adjoining villages and townships, or villages and townships in the same supervisory district, jointly employ the same musical instructor."

## MORENO AL FINE.

Perhaps the most deadly enemy the American musician has is an indifference for his art caused by the present social conditions and an uninspiring environment. The young musician begins his career with plenty of enthusiasm. His early rebuffs are soon forgotten. But when he sees the years slip by him one by one and finds himself still poor in a land where money is the criterion of success his courage begins to fail. The hardest task he has at that time is to keep up his enthusiasm for music. He tries to say music for music's sake while everybody else is saying music for money's sake. He notices that some of the best musicians are as poor as the proverbial church mouse, and that some of the most ignorant and unskillful of musicians are doing very well. He also notes that some of the good musicians succeed and many of the bad ones fail, proving that at times success in a monetary sense does not depend on musicianship at all, but on the ability to catch the public ear.

Of course, many of the best musicians in Europe are likewise poor in worldly goods. But the poor American musician has not the consolation the poor European musician has, namely, that he is esteemed for his merit as an artist whether he is rich or poor.

Money is the American standard of measurement. No one can deny that fact. And it is precisely that fact that causes some of the best musicians in America to lose heart and fail to achieve all they are capable of achieving.

In Ernest Walker's "History of Music in England" we find an account of Sterndale Bennett. On page 260 is this glowing account of the young composer:

"He then studied at the Royal Academy of Music, and in 1836, having even then produced numerous important works that had created a remarkable impression, proceeded to Leipsic, where he became intimately acquainted with both Mendelssohn and Schumann, both of whom expressed the most enthusiastic prophecies of his future."

On page 268 we find the following gloomy summary:

"Bennett is indeed the great instance in music of a man who might have reached real greatness being slowly but very effectually killed by his environment."

Now, what was his environment? He became professor of music at the University of Cambridge in 1856 and director of the Royal Academy of Music, London, in 1866.

Was it the English musical atmosphere, or the social conditions, or what?

We cannot say. We only know that he began his career with plenty of talent and unbounded enthusiasm, and that he day by day lost interest in his art, just as so many American composers lose enthusiasm for the art that enthralled them in their youth.

What can be done to check this spiritual dry rot?

The New York Sun for July 22 is responsible for the statement that there is a plan on foot fostered by "wealthy New Yorkers" to give popular opera at low prices this summer in the stadium of the College of the City of New York. As absolutely no details are given, we await confirmation of this report.

## Australian Musical Events.

Melbourne, Australia, June 15, 1915.

The greatest event in the history of music in Melbourne has been the resumption of symphony orchestra concerts by the Messrs. Tait, to whom music lovers are greatly indebted. At the May concert Tchaikowsky's fourth symphony was conducted by Gustav Tlappopki. Other items on the program were the overture "Le Domino Roi" (Auber), "Le Rouet d'Omphale" (Saint-Saëns), "Scenes Pittoresques" (Massenet). Owing to the Lusitania affair, the works of German masters, previously advertised, were omitted. This occasioned a newspaper controversy, with the result that at the June concert we are to have the "Tannhäuser" overture. The symphony at this next concert will be Tchaikowsky's "Pathétique."

Mme. Melba has been energetically organizing concerts in aid of patriotic and Red Cross funds. A recent concert in aid of the Poles resulted in about £6,000 and one in aid of the Belgians also realized over £6,000.

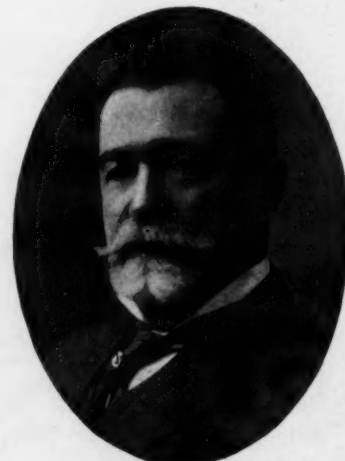
Amy Castles, another Australian, whose engagement at the Court Opera House, Vienna, has been temporarily suspended, gave several recitals. Since leaving these shores her voice has developed considerably and she is now a finished artist.

Robert Parker, formerly of the Quinlan Opera Company, visited Australia, but those who had previously heard him as Wotan, Kurvenal, Telramund and in other Wagnerian roles failed to appreciate him fully with a piano accompaniment. However, at the symphony concert he was the vocalist and with orchestral accompaniment sang "The Calf of Gold" and "Even Bravest Heart" (Gounod's "Faust") in such a way as to gain the fullest applause from the audience.

Francis de Bourgingon, of the Brussels Conservatorium, and court pianist to the Queen of Belgium, gave two recitals, at both of which he played Debussy's "Berceuse Heroique," dedicated to King Albert of the Belgians. This proved most appetizing to the Debussyites and other modernists. His other items included Chopin, Schumann, and his own compositions, but he does not appear to have a very extensive repertoire. His technic is splendid, his interpretations most interesting, and he possesses marked individuality.

## Fanciulli's Last Photo.

The accompanying is the last photograph taken of Fran-



FRANCESCO FANCIULLI.

cesco Fanciulli, the bandmaster, musical director and composer, who died in New York, on July 17.

## OGDEN CHOIR IN 'FRISCO.

(By Telegraph)

San Francisco, July 22, 1915.

To the Musical Courier:

The Mormon Tabernacle Choir, of Ogden, Utah, very successfully opened its season of four performances at Festival Hall, Exposition grounds, last night, assisted by Emma Lucy Gates, John J. McClellan, solo organist; and accompanist, etc. Choir numbered 200, and audience, 3,000. The organization was received enthusiastically. The season closes Saturday, July 24, with matinee, after three evening performances. DAVID H. WALKER.

## Hamlin Engaged for Great Saengerfest, Los Angeles.

Mrs. Herman Lewis announces that George Hamlin has been engaged for the German Saengerfest, consisting of all the Western German singing societies, which is to be held in Los Angeles, July 29.





Photo by F. B. Boyette.

THIS STAND, IN THE CITY INVESTING BUILDING, 165 BROADWAY, NEW YORK, IS PATRONIZED BY A MULTITUDE, BEING SITUATED AT A LOCATION WHERE THOUSANDS PASS DAILY.

### Madison Square Garden

#### Audience Applauds Soloists.

Madeleine d'Espinoy, soprano, and Wilfred Glenn, bass-cantante, were the vocal soloists at the second popular promenade concert held at Madison Square Garden, July 24. Mlle. d'Espinoy, who possesses a lovely soprano voice of wide range, sang the difficult aria from "Mignon" with ease. As an encore she gave "Yesterday and Today" by Spross. Still the audience was not satisfied, and she was compelled to repeat her encore before her auditors would permit her to leave.

Mr. Glenn sang the aria, "Dormi sol mel manto mio regal," from Verdi's "Don Carlos," which served to display the power and sonorous beauty of his voice to excellent advantage. The huge audience which filled the great building insisted upon an encore, which Mr. Glenn graciously gave.

This series of concerts under the management of Mrs. R. W. Hawkesworth and Martha Maynard proved a great success. The Russian Symphony Orchestra, Modest Altschuler, conductor, presented interesting programs and excellent soloists. The final concert occurred on Tuesday evening, July 27.

### Carrie Bridewell's Singing Pleases Greenwich.

Carrie Bridewell, the contralto, sang at a recent musicale at Greenwich, Conn., delighting an enthusiastic audience with the beauty of her voice and the excellent of her interpretation. According to the Greenwich News and Graphic, Mme. Bridewell's "voice is of startling beauty, and she sings with rare expression. Perhaps, of her many beautiful selections, a slumber song which she sang as an encore received the highest appreciation. The little piece was of seeming simplicity, but it required such an artist as the contralto for a proper rendition." At her first appearance, Mme. Bridewell sang Schubert's "Der Tod und das Mädchen," Reger's "Kindesgebet," Saint-Saëns' "La Brise," Lalo's "L'esclave" and Ronald's "What's in the Air Today."

The familiar and ever popular aria from "Samson and Delilah" (Saint-Saëns), was her offering at her second appearance, and in it she scored a very decided success.

### Maie Griswold Pleases Texas Audience.

At a recent concert in Dallas, Texas, Zona Maie Griswold charmed her audience by the beauty and range of her dramatic soprano voice. In addition to a group of old songs and numbers by Schumann and Brahms, Miss Griswold gave two numbers which were composed by her mother, Florence Young Griswold. These were "The Little God Pan" and "The Sand Man," both attracting from the manner of their presentation and by the charming melodic vein in which they are written. Mrs. Harold Hart Todd played her accompaniments in a sympathetic manner.

### Sousa Closes Exposition Engagement.

Sousa and his Band are now wending their way Eastward via the Pacific Northwest, having completed on last Friday, July 23, a nine weeks' engagement at the Panama-Pacific Exposition, San Francisco.

### Maurice Aronson Eminently Successful.

When Maurice Aronson left Chicago in 1903 to establish himself in Berlin, where he has been giving instruction most successfully in advanced piano playing during the past decade, a score of his pupils accompanied him to Berlin. Despite this fact, however, he claims to have left one of the largest private classes behind him that any private instructor had ever succeeded in establishing for himself. Besides his large Chicago classes he also instructed for four years a private class at Freeport, Ill., where he also established the high standard of his art.

When word came last Christmas from Berlin that Maurice Aronson would return to Chicago and enter again his former field of activity, not only many of his former Chicago pupils applied again for instruction, but his erstwhile Freeport pupils at once organized a class for him, which he immediately commenced to instruct. This class is composed of the following members: Clara Dorman, Iva Swingley Wheat, Mrs. Friedley, Alma Otto, Jennie Behenke, Salena Casey, Flossie Fritz, Wilma Pierce, Flora Guiteau, Mrs. D. B. Breed and Elizabeth Dorman.

### Lurs Played at San Francisco.

Two ancient lurs of Denmark will be heard for the first time in this country, when they will be played at the exposition as part of the Danish Brotherhood day celebration. These two instruments were secured from the Copenhagen Museum through the efforts of Carl Bush, director of the Kansas City Symphony Orchestra.

The lur was in vogue nearly 3,000 years ago, and was the pride of the warriors of that period. After that time it passed out of use and was only brought back to the people of that country when they began to be discovered by peat diggers of Denmark. Twenty-four of these curious instruments have been uncovered in the last twenty years and have been pressed into service on patriotic occasions.—San Francisco Chronicle.

### Well Known Harpsichordist Injured in Automobile Collision.

Frances Pelton-Jones, the noted harpsichordist, was injured seriously in an automobile collision on Sunday, July 25. The accident occurred near Brightwaters, L. I., the home of Dr. Bell J. MacDonald, with whom Miss Pelton-Jones was riding.

Music Dealer—And here's the "Lucia" sextet—a very popular record.

Mrs. Rox (virtuously)—No, not for a family machine; there's too much of this sex business nowadays.—Puck.

### Musical Courier Distribution.

Throughout the country, in important cities, an extensive campaign is being carried out whereby the MUSICAL COURIER is becoming, even more thoroughly than in the past, the periodical which acts as the musical medium between musicians and music lovers. So great is the demand for the MUSICAL COURIER that the newsdealers are making regular displays, such as are seen in the accompanying illustrations. These are samples of the way in which the MUSICAL COURIER is being featured at some of the leading newsstands.

These photographs give a good idea of the work which is being accomplished by Albert S. Schwartz, who has charge of this campaign.



Photo by F. B. Boyette.

WINDOW OF E. GORDON, NEWSDEALER, AT SEVENTY-SEVENTH STREET AND LEXINGTON AVENUE, NEW YORK, ONE OF THE BUSIEST STANDS IN THE METROPOLIS.

# CHICAGO ARTIST ENDORSES MUSICAL COURIER ARTICLE ON "FREE SCHOLARSHIP."

**Writes Letter of Appreciation Which is Worthy of Careful Study—Leonard Liebbling Stops Off  
En Route to New York from the Pacific Coast—  
Summer Recitals and Notes.**

Chicago, Ill., July 25, 1915.

Anne Faulkner-Oberndorfer, one of the few artists residing in Chicago to have attained an international reputation, wrote the following letter to this department, which explains itself. It may be added that Mrs. Oberndorfer was the first artist to quote definite prices in her advertisement:

July 23, 1915.

Rene Devries, Orchestra Hall, Chicago:

DEAR MR. DEVRIES—Your editorial in the MUSICAL COURIER regarding "Free Scholarships" most certainly is much needed and all conscientious teachers should thank you for your interest and help. I never understood why it was necessary for the musical profession to have such varying prices, both for lessons and recital programs. The piano houses, which have adopted a standard price, have cer-

tainly thrived; the talking machine business is certainly a success. Why should artists give a recital for one club for \$50 and for another for \$200? Years ago, when I was in the management business in Chicago, I frequently was told by the artist, when questioned as to price: "Well, what will the club pay? Get me the most you can!" Does any other business in America succeed on such principles? Recently I have advertised in the MUSICAL COURIER quoting my prices. Greatly to my surprise, I have had a number of clubs write me: "We notice your advertisement in the MUSICAL COURIER. Our club is small and we cannot afford a great deal. What is your best price to us?" I wish you to know that this made it necessary for me to have my ad from the MUSICAL COURIER reprinted and I simply have enclosed this with all my letters and advertising. It may take us some time to educate the public to the one price idea, but it seems to take even longer to educate our artists, bureaus and small managers. A practically unknown artist, whom I feel quite certain would be willing to sing for whatever he could get, said regarding my ad: "I wouldn't quote myself for \$150 or \$200." "Why not?" I replied. "Did you ever get that for singing?" He confessed he had never received over \$50, but did not wish to lower his professional dignity—whatever that may be. Whenever the time comes when the musical profession becomes a legitimate business proposition, then we may hope for a better standing for our music schools, teachers, artists and pupils and audiences.

Sincerely yours,

ANNE FAULKNER-OBERNDORFER.  
LEONARD LIEBLING IN CHICAGO.

Leonard Liebbling, editor-in-chief of the MUSICAL COURIER, on his way back from the West, stopped in Chicago only long enough to be present at the first performance of "The Lover's Knot," music by Simon Buchhalter, composer, of Chicago. The opera was presented at the residence of Charles Dawes and a review of it doubtless will appear in our editorial columns. Next year Mr. Liebbling and the writer will make an extensive tour of the country, and at that time will renew his long acquaintance with the musical profession in Chicago.

MARIE KRYL IN RECITAL.

The American Conservatory of Music presented in recital last Wednesday morning, July 21, at Kimball Hall, Marie Kryl, pianist, professional pupil from the class of Henriot Levy. The talented pianist was heard in the Beethoven concerto in G major, op. 58, Grieg's concerto in A minor, op. 16, and Liszt's concerto in A major. Miss Kryl, though yet in her early teens, already has won an enviable reputation as a professional pianist in this part of the country. She has appeared on many programs, always winning the full approval of the press and public alike, and on each new occasion she strengthens the good opinion concerning her work and impresses as improving upon each hearing. Miss Kryl comes from a musical family, and those who believe in heredity will trace her musicianship to her ancestors, yet those who heard the young pianist several years ago will insist that her teacher, Henriot Levy, is in a large measure responsible for his pupil's great advancement in her art. Miss Kryl played her program exceptionally well. Her readings were clear and interesting and at the conclusion of each concerto she was recalled upon the stage several times to acknowledge vociferous applause. Miss Kryl's recital was well worth attending. Mr. Levy at the second piano played the orchestral parts in a satisfying manner.

INTERNATIONAL COLLEGE LECTURES.

The following topics have been chosen by H. D. Kitson, of the University of Chicago, for a course of lectures upon the psychology of music, which is being given in the International College, suite 63 Auditorium Building, on Wednesday evenings and Saturday afternoons: Wednesday evening, July 21, "Physiological Acoustics—Ear and Brain"; Saturday afternoon, July 24, "Rhythm"; Wednesday evening, July 28, "Harmonic and Melodic Form"; Saturday

afternoon, July 21, "Emotional Feeling—Body and Psychological Phenomena"; Wednesday evening, August 4, First Aid to Practice; Saturday afternoon, Psychological Tests for Musicians.

Dr. Kitson desires the audience to bring perplexing problems for him to explain and the clinics are of great interest. Enthusiastic expressions were heard from the teachers present at the first lecture.

CAROLYN WILLARD AT UNION CITY.

Carolyn Willard has opened her summer school in Union City, Mich., where she teaches five hours a week with some exceptional talent, which, Miss Willard says, she enjoys hugely.

STURKOW-RYDER IN NEW-YORK.

A card of greetings from New York has been received by this office from Theodora Sturkow Ryder.

LUCILLE STEVENSON IN RECITAL.

On Saturday afternoon, July 24, on the ninth floor of the Auditorium Building, Lucille Stevenson, soprano, was heard in recital. Her program consisted of German, French and English songs. Review is deferred.

CHARLES W. CLARK'S RECITAL.

The third of the series of four recitals given by Charles W. Clark took place at the Bush Conservatory Recital Hall last Saturday afternoon, July 24. A review of this recital will be found in these columns in the next issue.

METTA K. LEGLER IN CHICAGO.

Metta K. Legler, who formerly resided in Chicago, where she counts a large acquaintance and many students, has for the past year headed the Vocal Department of the State University of Oklahoma at Norman. Miss Legler was a visitor at this office during the past week and informed this department that she would remain in Chicago for a good part of the summer, visiting her former friends. The popular teacher will return to her duties in Norman in September.

MACBURNIE STUDIOS RECITAL.

A program of deep interest was given at the MacBurnie Studios on Monday evening, July 19, by Hazel Huntley, contralto, and Fred H. Huntley, baritone. Miss Huntley opened the program with a group of Italian songs, which served to display the warm, rich quality of her voice and her command of legato. Her diction was commendable at all times in the French and English groups as well as in the Italian. The group of English songs with which she closed the program revealed some of the best singing of the evening.

Mr. Huntley sang two groups of songs in English, and his enunciation was unusually good. His voice is very even throughout a wide range and has power and resonance to further commend it. John Doane gave the singers good support at the piano.

LAST SUMMER RECITAL OF AMERICAN CONSERVATORY.

The fifth and last of the series of recitals for the summer session of the American Conservatory will be given by Silvio Scionti, pianist, and Herbert Butler, violinist, on Wednesday morning, July 28, at Kimball Hall.

A HERBERT BUTLER PUPIL.

Beginning Saturday, July 10, and for five weeks thereafter, Doris Reber appears at the Bismarck Gardens in a midnight musical review. Miss Reber, who has a beautiful voice and who nightly wins fine success, is a talented professional pupil of Herbert Butler. Among the songs that Miss Reber sings are "In the Garden of the Gods," "Araby," "Love's Old Sweet Song" and "Ting-a-Ling."

PERMELIA GALE APPRECIATED.

Alma Voedisch, who is managing the tour of Permelia Gale, is in receipt of many letters regarding Mrs. Gale's success in the West, two of which follow:

DEAR MISS VOEDISCH—Mrs. Gale did splendidly, and she is assured a warm welcome any time she comes to Denver.

(Signed) JOHN F. HARLEY.

DEAR MISS VOEDISCH—I have been intending to write you for some time to tell you how pleased we were with the concert given here by Mrs. Gale on July 6. Mrs. Gale gave a very delightful concert indeed and fairly charmed her audience by her pleasant singing and charming manner.

Wishing you all success.

Very truly yours,

(Signed) J. C. KENDEL,  
Director of Music at Greeley.

BRIGGS ANNOUNCES FLINT'S SECOND TOUR.

Ernest Briggs announces that Willard Flint, bass-baritone of Boston, will make his second tour of the Central West under the management of the Briggs Bureau. He has been engaged for the two "Messiah" productions of the Apollo Club and has other notable engagements for his Central West tour.

Mr. Flint has had nine engagements with the Handel and Haydn Society, of Boston, and has sung "The Messiah" with about fifty different choral societies. He has sung "The Messiah" four times with the Handel and Haydn Society.

HAROLD HENRY IN RECITAL.

Harold Henry, the distinguished American pianist, gave a piano recital under the auspices of the University of

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VOCAL TEACHER

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Chicago, Ill.



Chicago at Mandel Hall last Thursday evening, July 22. His program follows: Intermezzo, op. 116, No. 6, Brahms; impromptu, op. 90, No. 4, Schubert; fantasia, scherzo, C sharp minor, Chopin; "Keltic" sonata, MacDowell; "Pe-trarch Sonnet," No. 142, Liszt; "Tabatiere a Musique," Friedman; "Kobold," nocturne, Grieg; "Isoldens Liebestod," Wagner-Liszt.

### SALT LAKE CITY AND OGDEN WELCOME.

[From the Salt Lake City Deseret Evening News, July 14, 1915.]

When the members of the Ogden Tabernacle Choir depart this evening for the Pacific Coast tour they will be given a rousing ovation by many friends and relatives. The special train for the accommodation of the choir will leave Ogden for Salt Lake at 4:30 o'clock.

At a special recital given last evening by the choir, aided by Miss Gates, in honor of Leonard Liebling, editor of the MUSICAL COURIER of New York, he praised the organization and lauded Prof. Joseph Ballantyne as a great director of choral work.

"You have a right to be pleased," he said, "and I can safely predict that your previous success on the Coast will be duplicated. I know of no musical organization on the Coast that sings better than you. I have no doubt your success is due to the fact that you have Prof. Joseph Ballantyne as your director, a man of rare discrimination and taste."

About fifty persons were guests at the recital, which was one of the most artistic musical events ever given in Ogden. The number included Prof. Alberto Jonas, now in Salt Lake; Fred C. Graham and Tracy Y. Cannon, of Salt Lake, and a number of local people interested in the choir and its success.

[From the Ogden, Utah, Standard, July 14, 1915.]

### EDITOR OF NEW YORK MUSICAL COURIER ENTERTAINED.

"Never have I heard the thunder roll more smoothly and sonorously, or heard a 'Good Night' sung more charmingly," was the statement made by Leonard Liebling, editor of the New York Musical Courier, to the Ogden Tabernacle Choir last night, after the noted local chorus had presented a special program in his honor at the Tabernacle. His reference to the thunder was called forth by a brilliant rendition of Dudley Buck's "Hymn to Music," and the "Good Night" was heard in "Sleep, Gentle Lady," by Sir H. R. Bishop.

Mr. Liebling, whose position as editor of the MUSICAL COURIER makes him a power in the musical world, stopped over in Ogden yesterday afternoon, with his secretary, Willard Ellison, at the invitation of Director Joseph Ballantyne, of the Tabernacle Choir. The two were proceeding to New York City from the Pacific Coast, where they went for the purpose of attending the National Music Congress at Los Angeles. In view of Mr. Liebling's visit, Mr. Ballantyne extended an invitation to Alberto Jonas, the famous teacher of organ and piano, of Berlin; Emma Lucy Gates, the Utah soprano, and Fred C. Graham, Tracy Y. Cannon, B. Cecil Gates, Sybella Clayton Bassett, C. C. Clayton and Henrietta Grennell, musicians and singers of Salt Lake City, to meet him here, and arranged for a dinner at the Hermitage in Ogden canyon and a special recital at the Tabernacle.

The party met at the Union Depot, shortly after 2 o'clock, and were taken for a ride through Ogden canyon to the city wells in the valley beyond in the automobiles of Joseph and Jed Ballantyne and Tracy Y. Cannon. This trip proved a splendid treat to all, Messrs. Liebling and Ellison being enthusiastic in their praise of the canyon's beauties, the former stating that he would like to carry it back to New York and plant it on Fifth avenue, and the latter saying this was his first visit here and that "it is great."

The return from the valley was made about 5 p. m. and, after resting for a short time and posing for a photograph, on the steps of the picturesque Hermitage Hotel, the party, which had been augmented by Mrs. Joseph Ballantyne, Mr. and Mrs. C. J. Ross, Leon Hoffmeister, W. R. Worley and Alonzo West, of the Tabernacle Choir, gathered around a long table in the hotel dining room as dinner guests of Mr. Ballantyne. The dinner proved a splendid close to the afternoon in the canyon, the menu of trout and chicken, with finely appointed side dishes and desserts, prepared and cooked in faultless style, being thoroughly enjoyed amid congenial table conversation.

At 7:15 the start for the city was made and on the way to the mouth of the canyon the visiting globe trotters showed keen interest in some of the remarkable rock formations in the canyon walls and in the different lights and colors on both sides of the road and through the canyon gateway.

When the party arrived at the Tabernacle, a small crowd of local people were seated in the auditorium and the members of the choir were in their positions, the men in full dress and the ladies in white dresses. As Mr. Liebling entered the auditorium at the head of the visiting party the singers arose in greeting. A program was then presented, under the direction of Prof. Joseph Ballantyne, with Sam

F. Whitaker at the organ and Tracy Y. Cannon and B. Cecil Gates at the piano.

At the conclusion of the musicale Mr. Liebling made a brief address to the singers. In addition to the remarks mentioned, he stated that the singing of the Ogden chorus had been a great revelation to him, and that it had been a great privilege to have heard it.

"I am glad I came to Ogden," he said further, "because you do things here, and this chorus can go to California without fear of criticism, for they have had nothing better there. I have enjoyed your singing very much and will be glad to tell of it."

Mr. Liebling also spoke in sincere praise of Director Ballantyne, Miss Gates and Mr. Hoffmeister, characterizing the former as a director of rare discrimination and taste and Miss Gates as a legitimate coloratura, a type that is rarely found.

Before leaving the city for Salt Lake, the entire party congratulated Director Ballantyne on the work of his chorus and Mr. Liebling requested that a report of its California tour be sent him.

[From the Salt Lake City Deseret Evening News, July 15, 1915.]

### NEW YORK EDITOR GUEST OF HONOR.

Leonard Liebling, editor of the New York MUSICAL COURIER, his traveling companion, Assistant District Attorney of New York, and Mr. Ellison, are passing two pleasant days in Salt Lake visiting with musicians. They were entertained at the Hermitage in Ogden canyon last night by Professor Ballantyne and others of that city. Today they are the guests of Fred C. Graham, Professor McClellan and others and this morning were shown about the city in Professor McClellan's automobile. A special organ recital this afternoon and a trip to the lake will conclude their entertainment. They leave for New York tomorrow.

At the Hotel Utah today the two New Yorkers, with Mr. Jonas, were entertained at an informal luncheon. Mr. Graham called upon H. G. Whitney to make a few remarks. In greeting the guests, he told something of the musical status of Salt Lake and Utah, referring to the departure of the Ogden choir to the West and recalled that twenty-two years ago next month the Salt Lake Tabernacle Choir left to compete for the great prize in Chicago. He also spoke of the early development of music in Utah and of the work the pioneers did in founding schools, music, the press and the drama.

Mr. Liebling made an excellent response of fifteen minutes' duration, expressing his pleasure at what he had beheld in the West and especially the evidences he had seen of the divine art in Utah. He is just from Los Angeles, where he heard Mr. Parker's \$10,000 prize opera, "Fairyl-land," and attended the numerous musical conventions held there. He spoke of the development of American music and said he felt that our composers had now arrived at a stage where they could take their places on programs with European composers, and he rather deprecated the idea of building up programs exclusively devoted to American music. There was not reason, he felt, for such exclusiveness, for American music was now entitled to stand alongside the best.

Among those present were Professor McClellan, Professor Weihe, H. W. Dougall, Tracy Y. Cannon, E. P. Kimball, Alfred Best, John T. Hand, Willard Flashman, George Skelton, Spencer Clawson, Jr., B. Cecil Gates, H. G. Whitney, Fred C. Graham, Professor Wellmouth and the guests of honor, Mr. Liebling, Mr. Ellison and Mr. Jonas.

[From the Ogden Examiner, July 14, 1915.]

### LIEBLING PRAISES TABERNACLE CHOIR.

EDITOR OF MUSICAL COURIER OF NEW YORK IS GUEST AT DELIGHTFUL MUSICAL HERE.

Following one of the most artistic musical events ever given in Ogden, a delightful affair given by the Ogden Tabernacle choir in honor of Leonard Liebling, the editor of the MUSICAL COURIER, of New York City, the great composer and music critic, addressed the local singers last evening at the tabernacle, praised the organization and lauded Prof. Joseph Ballantyne, the director, as one of the really great directors of choral work.

"You have a right to be pleased," he said, "and I can safely predict that your previous success on the coast will be duplicated. I know of no musical organization on the coast I like better than this choir. I have no doubt your success is due to the fact that you have Prof. Joseph Ballantyne as your director, a man of rare discrimination and taste."

[From the Ogden Standard, July 13, 1915.]

### DISTINGUISHED MAN TO BE GUEST OF THE CHOIR.

Leonard Liebling, editor of the New York MUSICAL COURIER and one of the foremost critics of America, arrived in Ogden this afternoon and will remain here until 9 p. m. as the guest of the Ogden Tabernacle Choir. A private concert is to be given in his honor this evening by

the choir, assisted by Emma Lucy Gates and Leon Hoffmeister, under the direction of Prof. Joseph Ballantyne. Sam F. Whitaker will be at the organ and Cecil Gates at the piano.

A party composed of Alberto Jonas, the noted European organist and pianist, who has been conducting a summer class in Salt Lake City; Emma Lucy Gates, Horace G. Whitney, Tracy Y. Cannon, Cecil Gates and Fred C. Graham, came up from Salt Lake City this morning and with Mr. Liebling and his secretary, Mr. Ellison, are being entertained this afternoon at the Hermitage by Prof. Joseph Ballantyne. The entire party will be guests at the recital to be given in Mr. Liebling's honor tonight.

[From the Salt Lake City Republican Herald, July 15, 1915.]

### LIEBLING HONOR GUEST

NOTED EDITOR OF MUSICAL COURIER IS ENTERTAINED BY FRIENDS WHO RESIDE IN SALT LAKE.

Leonard Liebling, of New York, editor of the MUSICAL COURIER, who is in Salt Lake for a visit to local musicians, had a full round of entertaining yesterday.

In the morning there was a match tennis game between Mr. Liebling and Alberto Jonas at the Deseret gymnasium court, followed by an automobile tour of Salt Lake at 11 o'clock. At 1 o'clock a luncheon at the Hotel Utah was attended by Mr. Liebling and Mr. Ellison as guests of honor, Signor Jonas, John J. McClellan, Alfred Best, Willard Weihe, John T. Hand, Fred C. Graham, Tracy Y. Cannon, Rudolph Wohlmut, E. P. Kimball, B. Cecil Gates, George E. Skelton, Hugh W. Dougall, Willard Flashman, Spencer Clawson and H. G. Whitney. The party was given a private organ recital at the Tabernacle following the luncheon.

The remainder of the afternoon and evening was spent at Great Salt Lake.

Today there will be a morning tennis game, and Signor Jonas will have a few guests at luncheon to meet Mr. Liebling and Mr. Ellison, who resume their journey East in the afternoon.

[From the Salt Lake City Tribune, July 15, 1915.]

### LEONARD LIEBLING SALT LAKE VISITOR.

EDITOR OF MUSICAL COURIER IS ENTERTAINED BY LEADING MUSICIANS OF CITY.

Leonard Liebling, editor of the MUSICAL COURIER, arrived in the city late Tuesday, having been escorted from Ogden by a delegation of Ogden and Salt Lake musicians, headed by Joseph Ballantyne, director of the Ogden choir.

He spent yesterday morning playing tennis with Alberto Jonas, the noted pianist, who is his intimate friend, and was later entertained at luncheon at the Hotel Utah by the musicians of the city. During the afternoon Mr. Liebling took a dip at Saltair and spent the evening at the resort.

Today Mr. Liebling will be the guest of honor at a luncheon at the Hotel Utah, given by Alberto Jonas to the musicians of the city and to representatives of the Salt Lake press.

Mr. Liebling leaves for the East tomorrow night.

[From the Salt Lake City Tribune, July 14, 1915.]

### LEONARD LIEBLING WILL ARRIVE TODAY.

EDITOR OF MUSICAL COURIER WILL BE MET AT OGDEN BY SALT LAKE MUSICIANS.

Leonard Liebling, editor of the MUSICAL COURIER, will reach the city today at noon. A company of Salt Lake and Ogden musicians, headed by Joseph Ballantyne, the director of the Ogden choir, will meet Mr. Liebling in Ogden and escort him to Salt Lake.

During his visit here Mr. Liebling's time will be completely taken up. Wednesday he and Alberto Jonas, who are intimate friends, will spend the morning playing tennis. At 11 o'clock Mr. Liebling will be taken for an auto ride as the guest of Professor McClellan and several Salt Lake musicians. At 1 o'clock luncheon will be served at the Hotel Utah, at which time friends of Mr. Liebling will be present. At 2:30 a special organ recital will be tendered Mr. Liebling and his party by Professor J. J. McClellan, organist, through the courtesy of the president of the church.

Music teachers, students and those interested in the advancement of music and art will join the party on the 4:15 train for Saltair for a dip in the lake, after which a return will be made and supper served at the roof garden of the Hotel Utah at 9 p. m. It is expected that at least 100 will be in the party to the lake and supper.

Those forming the committee for the entertainment of Mr. Liebling are Alberto Jonas, Professor J. J. McClellan, Fred C. Graham, the Utah representative of the MUSICAL COURIER; Joseph Ballantyne, Hugh Dougall, John T. Hand, Tracy Y. Cannon and Edward P. Kimball.

**Florence Hardeman Presented****With Amati Violin.**

Florence Hardeman, the violinist, has just been presented by the people of Cincinnati with a very fine old violin, an



Photo copyright by Mishkin, New York.  
FLORENCE HARDEMAN.

Amati. It was formerly the property of Ole Bull and was later presented to his friend, John J. Watson, of Gloucester, Mass., who is said to have valued it at \$10,000. This violin is 300 years old and a very rare specimen of the old Cremona school.

**Maine Music Festivals Valued Highly.**

This recent editorial in the Boston Herald will doubtless be of interest to MUSICAL COURIER readers, since the Maine music festivals have attained a position in the forefront of similar events and are watched by the musical public in general:

"It would be very hard to measure the worth of these annual festivals, which are held for a week each October—first for three nights in Bangor and then in Portland. When William R. Chapman, a native of Maine who had won success in the musical world, came back to his native State and urged such a festival, there were many doubters. But the local choruses were formed, one by one, in the cities and larger villages, and from the first State festival there has never been any further doubts of the value and success of the movement from a musical point of view. At times there have been financial difficulties, but the sacrifices of Director Chapman and the efforts of loyal friends in Portland and Bangor, and in other places as well, have surmounted every obstacle. The local choruses contain the church singers, the teachers of music in the schools and in general the music lovers of each community, and the result of their regular rehearsals throughout the year has been of immeasurable value to them and has gone far to cultivate a better musical taste and to raise musical standards through the whole State. Each chorus has its paid director.

"Then when October comes and all the local choruses are combined in one great chorus, under Director Chapman,

with the great singers of the world as special attractions, how the echoes ring! Nordica and Eames, both natives of Maine, have been especially popular and all their great contemporaries have been heard at the festivals in recent years. Next October Melba will be the star of the first night, and De Gogorza, whose participation last fall was prevented by the war, will be the prime attraction of the second night. The third night will be given wholly to American music rendered by American soloists and musicians. Only the other night Director Chapman was over to Bangor to meet and encourage the local chorus—and so he keeps in touch with all the choruses the year round. He is a remarkable man, and Maine cannot soon pay the debt it owes to his leadership, his energy and his persistence."

**Fanning and Turpin on Exposition Program.**

Cecil Fanning, the noted baritone, and H. B. Turpin, accompanist, appeared on the final program of the California State Music Teachers' Association convention, which pro-



CECIL FANNING RECITING HIS "CALIFORNIA POEM" FROM THE TOP OF MT. RUBIDOUX, RIVERSIDE, CAL.

gram was given at the Panama-Pacific Exposition, San Francisco, July 17.

**El Paso Praises Hugh Allan.**

Hugh Allan, baritone, who left New York for the West at the beginning of this month, sang in concert in El Paso, Tex., Friday evening, July 16. Mr. Allan's numbers included the cava'ina from Rossini's "Barber of Seville," with piano accompaniment and the Pagliacci "Prologue," Leoncavallo, with orchestral accompaniment.

Mr. Allan has signed a contract to tour next season with Mary Garden.

Under the caption, "Allan Concert Was Success," the El Paso Times, July 18, stated:

"... El Paso was fortunate in being able to hear such artists as Hugh Allan.

"Mr. Allan's numbers were so well received that he was obliged to respond to encores and to acknowledge the continued applause with several curtain calls. His rendition of the Prologue with Van Surdam Orchestra assist-

ing, proved to be the big number of the evening. Very few baritones are able to take a high A flat, but Mr. Allan took the note clearly with no effort and with wonderful volume. It was declared that he has the finest baritone voice ever heard in El Paso."

**Tour of Paul Hultman Concert Company.**

Beginning July 29 and continuing throughout the month of August, the Paul Hultman Concert Company will make a tour which will include the New England States and New York. Herewith is appended a list of the engagements:

July 29—Proctor, Vt.  
July 30—Rutland, Vt.  
July 31—Springfield, Mass.  
August 2—Bristol, Conn.  
August 3—Washington, Conn.  
August 4—Naugatuck, Conn.  
August 5—Bridgeport, Conn.  
August 6—Ansonia, Conn.  
August 7—East Norwalk, Conn.  
August 9—Brooklyn, N. Y.  
August 10—New York City.  
August 11—Brooklyn, N. Y.  
August 12—New Rochelle, N. Y.  
August 13—Waterbury, Conn.  
August 14—Ivoryton, Conn.  
August 16—New London, Conn.  
August 17—Newport, R. I.  
August 18—Providence, R. I.  
August 19—East Greenwich, Conn.  
August 20—Woodstock, Conn.  
August 21—Worcester, Mass.  
August 22—Worcester, Mass.  
August 23—Pigeon Cove, Mass.  
August 24—Beverly, Mass.  
August 25—Waltham, Mass.  
August 26—Fitchburg, Mass.

In addition to Paul Hultman, pianist, the personnel of this company includes Hazel Hultman, contralto; Selma Johnson, soprano; Daniel Hult, bass, and Rudolf Fagerstrom, accompanist. Each of these artists has achieved success in various musical centers and the combination is one which is sure to appeal to music lovers in the various cities at which they are booked to appear.

**Mary S. Warfel Under Johnston Management.**

In the photograph herewith reproduced Mary S. Warfel, the harpist, is shown on the battlefield of Gettysburg, Pa.



MARY S. WARFEL ON THE BATTLEFIELD AT GETTYSBURG, PA.

"In the midst of this reigning peace in our glorious country let us not forget the heroes of '63," writes Miss Warfel to her manager, R. E. Johnston.

**Philadelphia Orchestra's New Assistant Manager.**

Louis A. Mattson, who for a number of years has been connected with the office of the Philadelphia Orchestra, has been appointed assistant business manager of that organization.

And now it is asserted that golf is a cure for insanity. Mistake. Golf, like music, helps the patient and diverts his attention from more dangerous things, but I have never heard of any one being "cured."—New York Telegraph.

**ON OCTOBER 1st****NEW YORK****WALTER HENRY ROTHWELL**

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**San Carlo Opera Company****Engages Margaret George.**

Margaret George, the Canadian dramatic soprano, who recently returned from Italy, where she enjoyed numerous successes in opera, has been engaged by the San Carlo Opera Company to sing the role of Santuzza in "Cavalleria



MARGARET GEORGE,  
The Canadian dramatic soprano as Leonora, in "Trovatore,"  
Vignola, Italy.

Rusticana," when the organization appears in Toronto during the week of November 15.

Miss George will also appear in Montreal, Ottawa and Quebec, where her excellent voice and charming personality will doubtless place her in the forefront of musical favorites in these Canadian cities.

**Paul Reimers Gives Summer Concert.**

Paul Reimers, the well known tenor, and Frank Bibb, pianist, gave a concert at the residence of Mrs. Stephen H. P. Pell, at Fort Ticonderoga, on Saturday afternoon, July 17, for the benefit of the Garden Club. Mr. Reimers sang a number of songs in French, German and English and his splendid English diction was a happy surprise to the many admirers of his art who were present. Many people motored from Lake George and various Adirondack lakes to attend the concert, among them being Mrs. Lawrence Townsend, Mrs. Robert Black, Mrs. Church, Miss Slater, Mrs. Stephen Pell, Mrs. Oscar Seagle, Mrs. Richard Hagemann, Frank Witherbee, Charles Hurd, Mr. Cox and Mr. Pell. Mr. Bibb played compositions by Bach, Handel, Ravel, Chopin, Schubert and Paderewski.

**Lucy Gates Sings at Logan, Utah.**

At the twenty-second commencement exercises of the Utah Agricultural College, held at Logan, Utah, a concert was given by Lucy Gates, soprano. Miss Gates, whose lovely voice and personality make her a favorite whenever she appears, was particularly enjoyed in a group of songs by Charles Wakefield Cadman, which included the popular "From the Land of the Sky-Blue Water." On

this occasion Miss Gates added many admirers to the already long list of those who have been delighted with her art and with the artist.

**Pawlowa and Her Russian Ballet.**

Several more important engagements have just been consummated for the coming season of the new grand opera company which Max Rabinoff is forming to give joint performances during the coming season with Anna Pavlowa and her Russian ballet. Ryszard Ordynski, who long has been the chief colleague of Prof. Max Reinhardt, of Berlin, has been induced to come to America to be the stage director of this new organization. He will have the assistance of Robert F. Brunton, formerly technical director of the Boston Opera Company, and Ivan Clustine, the present ballet director of the Pawlowa company. The most recent additions to the list of principal singers are Luisa Villani, the dramatic soprano, who created the title part in Mascagni's "Ysabeau" at La Scala, in Milan, and who was the first to sing in this country the role of Fiori in Montemezzi's opera, "The Love of Three Kings," in which she appeared with the Boston Opera Company, and Thomas Chalmers, the young American baritone, who sang the role of the Sheriff in Henry W. Savage's production of Puccini's "The Girl of the Golden West," in English, and who was a favorite in the casts of the Century Opera Company during its two seasons.

**Large Ocean Grove Chorus to Present "The Messiah," August 21.**

With a chorus numbering 1,000 members, with eminent soloists and a large professional orchestra from New York, Ocean Grove (N. J.) will have the opportunity to hear one of the largest productions of "The Messiah" ever given in that New Jersey summer resort. Tali Essen Morgan, as usual, is the director. The musical program at the Auditorium will not be so extensive this year as heretofore; however, the same high quality of entertainment that has made this place prominent in music during previous years will be preserved. "The Messiah" will be given on Saturday evening August 21.

The first concert of the children's festival is to be held on Saturday evening, August 14. This will be followed by the Fairyland festival on Wednesday evening, August 25.

**Laura E. Morrill Gives Boston Musicales.**

Laura E. Morrill, the New York vocal teacher, who is spending the summer at the Hotel Puritan, Boston, Mass., gave a most enjoyable musicale there on June 29. Bertha Kinzel, soprano, and Lillian Snelling, contralto, pupils of Mrs. Morrill, were heard to good advantage in songs more or less familiar to the enthusiastic audience, which included musicians of Boston as well as music lovers prominent in society. Helen Whitaker, pianist, and Margaret Whitaker, violinist, gave several excellent numbers. Maybelle Furbush played sympathetic accompaniments.

After a very busy winter, Mrs. Morrill is enjoying a well earned period of diversion, motoring being her special form of recreation. She has also accepted a few pupils for the summer months, but then she firmly believes in the feminine version of an old adage, "All play and no work makes Jill a dull girl," and she is enjoying her summer immensely.

**Westminster College Has Flourishing Music Department.**

Westminster College, which is situated at New Wilmington, Pa., has a department of music, which is under the efficient direction of William Wilson Campbell. Last season the enrollment exceeded that of any previous year by fifteen per cent., and the registration for next year promises to exceed even that of 1914-1915.

Other members of the music department are Nona Yantis, professor of piano; Mary Campbell Douthett, pianist;

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also accompanist and lecturer at the summer session of the Ohio State University; Edward Kurtz, director of the violin department; Corinne Mercer, assistant in the department of harmony and elementary composition; Wesley William Howard, voice; Edward French Hearn, pianist; and Catherine MacLaggan, teacher of modern languages, a subject of vital importance to the student of singing. A director for the organ department has not been selected as yet.

**Alma Voedisch in Colorado Springs.**

Alma Voedisch, manager of musical talent, is seen in the accompanying picture with Mrs. Persinger, and Frederick Ayers, the composer of Colorado Springs. Miss Voedisch and her sister Huldah visited Mrs. Persinger for several days and while in Colorado Springs they took a trip to Cripple Creek. Miss Voedisch said that she was



ALMA VOEDISCH, FREDERIC AYERS AND MRS. PERSINGER  
AT THE LATTER'S HOME IN COLORADO SPRINGS.

in Seattle when the Shriners were there, and she stated that they owned the town during that week. There were 37,217 Shriners there, not counting the other tourists.

**Metropolitan Opera Chorus School.**

Eduardo Petri, chorus master of the Metropolitan Opera Company, is holding weekly hearings of applicants for the Metropolitan Opera Chorus School. The school is absolutely free for those whose voices are up to the standard demanded by Mr. Petri, and provides excellent opportunity for a thorough education in foreign languages, sight reading, knowledge of repertoire, and operatic style.

**Bar Harbor Musical Season Opens.**

The first concert of the season at the Building of Arts, Bar Harbor, Me., took place Wednesday afternoon, July 21. The artists were the well known New York tenor, George Harris, and Herman Sandby, cellist of the Philadelphia Orchestra. There was a most interesting program and the large audience was very liberal in its expressions of approval.

"Does young Jiggsby come by his erratic temperament naturally?"

"Yes; his mother was a grand opera singer and his father was a left handed pitcher."—Puck.



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ALICE NIELSEN'S ATTRACTIVE NEPHEW AND NIECE.

**Other Attractive Members of the Nielsen Family.**

Agnes and Bennie Nielsen, niece and nephew of Alice Nielsen, the distinguished soprano, are the center of at-

traction in this photograph. The little relatives are very fond and proud of their distinguished aunt.

Alice Nielsen is having a characteristically excellent tour with the Redpath Chautauqua.

**Linda Carbone Writes of Western Trip.**

Linda Carbone, teacher of piano, recently returned from a trip across the continent. This letter by the daughter of the late Signor A. Carbone may serve to recall to his many former pupils the great success which Signor Carbone enjoyed as a teacher of voice:

"Leaving Chicago, we traveled through the level lands of Illinois and Wisconsin to the Mississippi River, the 'Father of Waters.' After passing St. Paul we had this wonderful river as traveling companion as far as St. Cloud, Minn., when peradventure we were forced to bid it



LINDA CARBONE AT THE SAN FRANCISCO EXPOSITION.

reluctant adieu. The great prairies, the thrifty farms and the immense herds of cattle and horses left an altogether pleasing picture of the life of North Dakota.

"At length we reached Glacier Park, the newest and in many respects the greatest of the national playgrounds of the United States. It spreads over an area of more than fifteen hundred square miles in the northwestern part of Montana. The Glacier Park Hotel is the general headquarters for the park tourist. Its outer walls, galleries

and porticos are built, for the most part, of huge logs of fir. Its delightful interior is made particularly noteworthy by the Forest lobby, a great and rarely picturesque room, rising to the hotel's roof, flanked by the pillared trunks of giant trees and hung with Indian blankets and the skins of big game. The camp fire, where sticks of fragrant pine and fir crackle each evening, is a novel feature of this room.

"A thirty-two mile trip to St. Mary's Camp, which is located at the foot of Upper St. Mary's Lake, was our program for the following day. This camp has a hotel similar to the one at Glacier Park, and we were glad to reach it, for the roads were not very dry and the automobile had some difficulty over some bad parts of the road. It could hardly be dignified with the term 'road,' since it was hardly more than a trail around the mountains, scarcely wide enough to permit such machines to pass. We all felt very nervous for fear of sliding down some precipice hundreds of feet high to the bottom of the cliff. It was two o'clock when we reached the camp, where we enjoyed a hearty meal.

"Not having had enough traveling for one day, we embarked in a sturdy little launch and rode to 'Going to the Sun Camp,' a distance of ten miles. The voyage on beautiful St. Mary's Lake was delightful and the return trip at dusk was one I shall never forget. We spent the night at St. Mary's Camp and were scheduled to arrive at Glacier Park Hotel the next evening in order to catch the eight o'clock train for Seattle.

"When we arose the next morn it was a bleak and very damp prospect which met our eyes. It had rained all night, and if the road could not be called a road the day before I fail to think of a term which would adequately describe it then. We decided, however, to make the best of it and started bravely on the return trip. Needless to say we did not cover the ground with any particular speed. Finally we came to a spot where the driver thought we had better get off and walk around an awful hole. The auto shot past us and before we realized it was several hundred feet ahead of us. Imagine us, if you can, standing there in the rain in about twelve inches of mud. We were literally buried in the mud, and the more we tried to extricate ourselves the deeper we sank. There were nine in the party and one of the ladies began to get very nervous and her little boy began to cry. I had managed to get out of the mud and onto the grass which grew along the side of this river of mud, and one of the men told her that he would carry her across the road to where I was standing. He either overestimated his own strength or underestimated her own, for he only carried her a little

way and then simply dropped her into the mud, where she sank deeper than ever. By this time the utterly ridiculous side of the whole affair had begun to appeal to us and we were laughing heartily. We finally walked through bushes and grass to the automobile, which we reached after arriving at a condition very similar to the proverbial drowned rat. When we were about four miles from the hotel the car sank deep into the mud and nothing apparently could ever induce it to carry us poor humans the remainder of the trip. By this time it was after ten o'clock and pitch dark. All the weird and awful sounds of the night in the wilderness, the howling of wolves and other wild animals could be distinctly heard, and we were beginning to find it very hard to discover anything amusing in our plight, when a rescuing car hove in sight. Of course we had missed our train, but what did that matter when we had finally reached the hotel, where there were heat and plenty to eat, the only two things necessary to our comfort just then.

"Early the following morning we left for Seattle and Portland. Next we journeyed to beautiful California.

"We spent two weeks in San Francisco, enjoying the wonderful exposition. We also visited Asti, which is about eighty miles from San Francisco, where the Italian-Swiss colony has its wineries.

"Our next stop was Los Angeles, where we saw the great orange and lemon groves. We also visited the San Diego Exposition, which is very fine.

"We came back by way of the Grand Canyon of the Colorado, 'Garden of the Gods,' Kansas City, Chicago, Buffalo, the wonderful Niagara Falls, reaching New York on July 8, happy to have returned, but, oh, so happy to have seen so much of this wonderful land, the United States of America."

**Mischa Elman "Caught" by the Camera.**

The "wild waves" are evidently saying agreeable things to Mischa Elman down at Avon-by-the-Sea, N. J., or perhaps the camera manipulator has just told the Russian vio-



MISCHA ELMAN IN A SUMMER ROLE.

linist to "look pleasant, please." The popular violinist does not seem to have been concerned about tonal waves or any other kind of waves at the moment when he was "snapped," only just to be "having a good time."

**Jenny Dufau's Fall Concert Tour.**

Jenny Dufau's concert tour will open at Madison, Wis., in October, and she will sing at Freeport, Ill.; Eau Claire, Wis.; Bedford, Ind.; Birmingham, Ala. (both of the latter being reengagements), and at other points throughout the South. On November 12 Miss Dufau will open the Friday morning musicale series of Mrs. Hughes, at the Statler Hotel, Cleveland. Later Miss Dufau will sing at Detroit and Delaware, Ohio. She will give two song recitals at Aeolian Hall, New York, this coming season. The first one (an entire French program) will take place in November and the second will be given in January. This soprano has been engaged to sing before the West Virginia State Federation of Women's Clubs at Fairmont, W. Va., October 21. The coming season promises to be the most important of her entire career.

She will again have the assistance of Charles Lurvey as accompanist.

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## Some Press Comments on

## Aline von Barentzen's Art.

Aline von Barentzen, the young pianist, created great enthusiasm recently in Ottawa and Toronto, Canada, for her artistic and finished playing.

Following are a few press notices covering these performances:

Aline van Barentzen is a pianist of the so-called orchestral school, with a superb and apparently faultless technique. Her execution, her



ALINE VAN BARENTZEN,  
In the garden of Mme. de Rideau, Ottawa, Canada.

unfailing precision and clearness, and her authority of attack give the impression of brilliance at all times; yet she has a poetic faculty that gives a note of tenderness and appeal to her interpretations. This was particularly marked in her rendering of Liszt's stupendous transcription of the "Liebestod," from Wagner's "Tristan and Isolde." Some idea of the rare resources of strength in this youthful artist—one cannot call her a "slip of a girl"—may be gleaned from the fact that within the course of an hour she not only played this exhaustive work, but Liszt's "Rigoletto" paraphrase, Brassin's transcription of the "Magic Fire," from Wagner's "Die Walküre," and the Schulz-Evler fantasy on Strauss' "Blue Danube Valse," all famous show pieces of the concert platform—in addition to shorter numbers that included Scriabine's extremely difficult serenade for the left hand alone. All these she played without scanting a phrase or giving a sign of fatigue. Her rare grasp in the matter of phrasing was especially shown in the exquisitely interwoven themes of the "Magic Fire" music and her refined rhythmical sympathy in the enchanting music of the "Blue Danube." Her wonderful execution was particularly evident in the Scriabine number, in which she showed that she could trill with the left hand in the same manner as the great virtuosos do with the right. She has no less than six hundred works in her repertoire, and her interpretations are not only of a high distinction, but they are said to be absolutely her own.—Hector Charlesworth, Toronto, Saturday Night, June 26, 1915.

The brilliant young American pianist, Aline van Barentzen, is in town on a visit. Miss van Barentzen played to a few friends on Thursday morning and rendered an exacting selection with rare temperament, intelligence and technical virtuosity. She studied under Dohnanyi, the eminent Hungarian pianist, and has been soloist with the Colonne Orchestra of Paris, with the Philharmonic, the Blüthner and the Royal Academy Orchestras, of Berlin, and the Metropolitan Orchestra, of New York. Her phenomenal memory gives her an unexcelled repertoire. It is probable that Miss van Barentzen will next season make a tour of the United States and Canada.—E. R. Parkhurst, in the Toronto Globe, June 19, 1915.

Aline van Barentzen, the young girl pianist, while in Ottawa, gave two piano recitals, one in the Hall of the Rideau Street Convention and one at the home of Mme. de Rideau, where Miss van Barentzen and her mother were guests. Those who were so fortunate as to hear these wonderful recitals agree that Miss van Barentzen well deserves the name already given her, that of one of the best living pianists.—The Ottawa Citizen, June 28, 1915.

Aline van Barentzen, the youthful pianist, a brief account of whose abilities has already been published in these columns, gave a recital at the Canadian Academy of Music on the evening of July 2, and more than ever confirmed the impression that she is an artist of enormous potentialities. She was heard in a program almost entirely made up of numbers that are recognized as 'standard tests,' the first of which was the "Sonata Appassionata" of Beethoven. She had not progressed more than a bar or two in the profoundly moving andante before she had her listeners completely under her spell. The change of mood into the final allegro, which, in this work follows without the conventional pause, was equally compelling. More than ever did she impress those already familiar with her playing by the amazing clarity and precision with which she enunciated every phrase, as well as by the vitality and spontaneity of her style.

Her Chopin group still further revealed the emotional beauty of her interpretation, coupled with a clearness and delicacy in the most complex passages amazing in so young an artist. Her rendering of the familiar ballade in A flat was one that might have done honor to a pianist at the climax, rather than upon the threshold of a great career. The ravishing arabesques of the valse in C sharp minor were rendered in a peculiarly entrancing and individual manner, and the scherzo and B flat minor was a triumph of execution and musical insight. "Isolde's Liebestod" (Wagner-Liszt) was played with a passionate beauty of utterance to which Miss van Barentzen's mastery of the higher art of pedalling contributed greatly, and once more the Wagner-Brassin "Magic Fire" music enthralled one by the subtlety of its interpretation. As a concluding number she gave Liszt's second "Hungarian Rhapsody," one of Paderewski's favorite encore selections, with a truly masculine sweep and exquisite singing quality. Though Miss van Barentzen has been heard as yet by comparatively few Canadian music lovers, she has left upon them a sense of conviction that she is a girl of whom the highest achievements are to be expected.—Hector Charlesworth, in the Toronto Saturday Night, July 10, 1915. (Advertisement.)

## A New American Soprano.

Sidonie Spero, a young American soprano, who became a favorite in concert and recital work this past season, created a good impression recently with her singing of Lucia and Traviata with an Italian grand opera company.

Oscar Saenger, who has paved the way and made careers



Photo by Mishkin, New York.  
SIDONIE SPERO AS LUCIA.

for so many singers now on the concert and opera stage, says of this artist: "Sidonie Spero is destined to take front rank among American singers. The beauty of her voice, her fascinating personality and splendid art, will make her an international figure in the operatic and concert world before many years."

## Clara Butt Writes of "Souvenir Luncheon."

In a recent letter from Clara Butt, the artist speaks of her activity as chairman of a committee which arranged a "Souvenir Luncheon" at the Savoy Hotel, London, an affair at which a huge sum was realized from the sale of mementoes collected from celebrities.

"The souvenir sale," writes Mme. Butt, "brought some noteworthy contributions. Mme. Patti sent us the satin shoes she always wore when singing 'Carmen.' No less interesting was the bridal veil—a beautiful piece of lace—that Mme. Albani used to wear in the wedding scene in 'Lohengrin.' There was a unique collection of autographed letters written by such famous persons as Grisi, Mario, Charles Keene, Meyerbeer, Berlioz, Balfe, Henry Bishop and Helen Faucit. Liza Lehmann sent a signed sheet of Mendelssohn's manuscript.

"My husband sent a trophy of quite different character—a German shell he found in the trenches that the French lost and took again at Neuve Bercuin. He picked it up himself, and it is from the much talked of immense guns. Another gift of which we were especially proud was that of two 'cuddly dolls' that Queen Alexandria and Princess Victoria stuffed on the occasion of their visit to

the fund warerooms. Her Highness Princess Mary Louise sent a beautiful example of her skill as an amateur worker in enamel on silver and gold. Father Vaughn gave one of his favorite pipes—a pipe of peace, as he termed it. From distinguished actors and actresses Mrs. Kendall collected a large number of most interesting offerings."

In the role of Mme. Seraskier, in Maurier's "Peter Ibbetson," Mme. Butt made her first essay of a speaking part in a dramatic production, and in which she was entirely successful.

Kennerley Rumford, Mme. Butt's husband, is on ambulance duty at the front, where the great singer recently visited him. American admirers will be disappointed but not surprised to learn that she is making no plans for a tour here until after the war is over.

## Werrenrath Concludes Interesting Series.

Demonstrating his versatility and his ability as a speaker as well as a singer (although he himself remarked that he made no pretensions to the former), Reinald Werrenrath, the popular American baritone, has just concluded a series of lecture-recitals in the auditorium of New York University. The first recital of the series was held on July 12 and dealt with composers prior to the nineteenth century, including Giordani, Lotti, Caldara, Carissimi, Mozart, Handel, Monro, Jones, Morley, Storace, and French, German, Swedish, Scotch and Irish songs. On July 14 he gave the second of this interesting series. On this occasion his program was made up entirely of Lieder, works by Schubert, Schumann, Brahms, Franz, Grieg and Hugo Wolf being excellently interpreted.

On July 19 Mr. Werrenrath gave the third and concluding number of this unique and interesting series, the program being made up of the works of American composers. Among those whose names appeared on the program may be mentioned Edward MacDowell, Ethelbert Nevin, Arthur Foote, Arthur Whiting, Deems Taylor, George W. Chadwick, F. Morris Class, Frank la Forge, Harvey Worthington Loomis, John Alden Carpenter. Those who were privileged to attend any one of these concerts or the



REINALD WERRENATH.  
Photo copyright by Martin, Peoria, Ill.

series were delighted with the idea, the speaker and the singer. Mr. Werrenrath is to be congratulated upon the success of his undertaking.

## Jennie Blinn's Recital.

Pupils of Jennie Blinn gave a recital at the Auditorium, Topeka, Kan., Monday evening, July 12.

Those participating were Ethel Everingham, Jennie Steves, M. E. Mikesell, Mrs. L. G. Thorpe, Mrs. Harry Tillinghast, Bess Gaston, Iona Buchanan, Theodore Post, Sherrill Smith, Herbert Blinn and Jennie Blinn.

Arthur Foote, Mendelssohn, Schumann, Harriet Ware, Grieg, Gounod, Holmes, MacDowell, Rossini, Spross, Lohr, Wagner and Brahms were the composers represented.

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### Valeri Pupil Wins Laurels in Portland, Ore.

Francesca Romera Schmeer, a Portland, Ore., girl, who came to New York to study with Delia M. Valeri and who possesses a remarkable contralto voice, recently appeared in recital in her native city, winning the admiration of the public and local press, which stated that Mrs. Schmeer shows a decided improvement in voice and art since her previous appearance in the same building more than a year ago. The Portland Spectator spoke of her "beautiful mellow contralto voice of wide range," which is "under fine control." The Oregonian told of her having "coached in singing with an eminent master of New York," and declared her voice to be "beautiful, strong, and sparkling," and also that "she is now one of the most finished singers in this city."



FRANCESCA ROMERA SCHMEER.

Nor was the Daily Journal less enthusiastic in its praise in saying, "Mrs. Schmeer showed a marked development and she appeared in the role of the mature artist, with that self reliance which delights the listener. Her voice was apparently at its best, rich, velvety and beautifully flexible. It was of the ideal contralto color and quality."

### Annie Louise David's Summer Audience.

The reputation of Annie Louise David as an artist who can always be relied upon to please her audiences is a recognized fact. This summer, at her home on the coast of Maine, she is playing to one of the strangest audiences that ever greeted the player—a red squirrel and two seals. Every pleasant day Mrs. David has her harp brought out on the piazza of her bungalow, which is at the water edge,

and does her practising there. Usually in about five minutes a little red squirrel appears and spends the morning in evident enjoyment. The seals always appear shortly after Mrs. David begins practice and show signs of keen pleasure, frequently swimming within a short distance of the shore. When the musicale is over they disappear beneath the surface.

### Walter Rothwell Will Establish

#### Studio in New York.

Walter H. Rothwell, for seven years conductor of the St. Paul Symphony Orchestra, which was disbanded following the beginning of the European difficulties last season, will, about the middle of September, establish a studio in New York.

Mr. Rothwell, it will be remembered, first became known to the American music public through Henry W. Savage, who brought Mr. Rothwell to America from the general directorship of the Amsterdam Opera, to conduct the first production in English of "Parsifal," and during the second season he conducted for Mr. Savage also the first English



WALTER H. ROTHWELL.

production of "Madame Butterfly," which continued for two seasons. In the second season of "Madame Butterfly" he had a five year contract for the Frankfort-on-the-Main Opera and at the same time the conductorship of the St. Paul Symphony Orchestra was offered him. After all his years of operatic conducting the symphony directorship appealed to him more particularly, so he cancelled the Frankfort engagement to accept the Western offer.

Although born in London, the most of his early life was spent in Austria, principally in Vienna. He was educated for a concert pianist. His father was an Englishman and his mother an Austrian, the latter being a thorough musician; it was she, in fact, who prepared him for the Royal Academy of Vienna, he having had no other preparatory teacher. He finished at the conservatory at fifteen years of age, having won every prize which one can win there, the first in piano, etc.

A period of concertizing followed, in which he played throughout Germany, Austria and Switzerland. Later he continued his study of theory and counterpoint in Munich with Max Schillings and Ludwig Thuille. In 1895 he went to Hamburg, where he began as assistant conductor under Gustav Mahler, and after that he was successively operatic conductor in Vienna, Breslau, Mecklenburg and then at Amsterdam, from which place he came to America.

During Mr. Rothwell's seven years with the St. Paul Symphony Orchestra, readers of the MUSICAL COURIER have been kept in close touch with all the good work done by that orchestra. The programs have presented the classic writers and the modern school has in no way been neglected. Debussy, César Franck, Sibelius, Reger, Dukas, Brahms (who is a particular hobby with Mr. Rothwell), Strauss, Glazounow, etc., have all been duly represented on the programs of the St. Paul Symphony Orchestra.

"We have given great attention to Beethoven and to Mozart," said Mr. Rothwell to the writer, "and if an orchestra can play Mozart well it can play anything. Mozart is immensely educational."

The St. Paul Symphony Orchestra had plenty of time for rehearsal. There were daily rehearsals in sections, as well as general rehearsals preceding each performance.

Eighteen popular Sunday concerts (popular in price only) and ten evening subscription performances, the lat-

ter always with prominent soloists, made up the schedule of the symphony concerts in St. Paul and every year there have been the spring concert tours, which have extended as far East as Pittsburgh, with two daily concerts. And it has been in demand also for music festivals.

Just before Mr. Rothwell went to St. Paul he married Elizabeth Wolff, one of the Madame Butterflies of the Savage company. This occurred while he was traveling in Europe looking for singers for the same company.

Since their residence in St. Paul Mme. Rothwell-Wolff has appeared in concert only, and has gained a splendid reputation for herself as a concert singer. She has been the soloist on the spring tours of the St. Paul Symphony Orchestra. She has also won considerable favor as a teacher of voice in St. Paul. During their vacations abroad, for four and five months at a time, she has continued her study of voice under Jean de Reszke.

This is the first summer that Mr. Rothwell has spent in America. He and Mme. Rothwell-Wolff are enjoying a period of diversion at Booth Bay Harbor, Me.

As mentioned above, Mr. Rothwell will open his studio in New York the middle of September, where his exceptional experience as operatic conductor, his familiarity with Italian, German, French and English opera will be of great value in establishing himself as a coach in opera, concert and in the special courses in orchestration, particularly in the technic of conducting, score reading, etc., of which he will make a specialty and for which he should be in especial demand by professionals. He has done considerable orchestration, having set to orchestral accompaniment among other things several songs of Schubert, Thuille, etc.

In his studio work he will have the able assistance of Mme. Rothwell-Wolff.

The artist pair will be a welcome addition to the New York musical colony.

### Opera Singers "In the Swing."

Kathleen Howard, contralto; Marcella Craft, soprano, and William Wade Hinshaw, principals in the recent Hooker-Parker prize opera, "Fairyland" production, were



KATHLEEN HOWARD (LEFT), WILLIAM WADE HINSHAW AND MARCELLA CRAFT (RIGHT) IN SWING AT THE GLENWOOD MISSION INN, RIVERSIDE, CAL.

seated in a swing at the Glenwood Mission Inn, Riverside, Cal., when the accompanying snapshot was taken.

The chains were evidently as substantial as they appear.

### Eduardo Gariel Lecture Takes Place Today.

This afternoon (Wednesday) at 4:30 o'clock, in the Thompson Gymnasium building of Columbia University, New York, Eduardo Gariel, director of the Conservatory of Music at the City of Mexico, will deliver his deferred lecture on a new system of harmony. This lecture, which was announced for last Wednesday, was postponed, but unless something unforeseen occurs will surely take place today.

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# MUSIC CONVENTION CROWDS RIVAL FOOTBALL ATTENDANCE.

**Music Teachers' Association of California, in Convention at Oakland, Draws Vast and Record Breaking Crowd—Composer of "Fairylend" in a Controversy—A Speaker Denies Existence of Infallible Voice Methods.**

San Francisco, Cal., July 17, 1915.

The fifth annual convention of the Music Teachers' Association of California, which closed today, was attended by so many unusual circumstances that they are worthy of mention. Comparatively a small body of musicians was assembled at the opening session in Oakland; but the management had a "punch" behind every date, and back of many events. Concurring circumstances made it possible for those who performed—vocalists and instrumentalists—to be heard by thousands of auditors.

In the first place, at a forenoon performance at the University of California, in Berkeley, which was held on the campus in the open air, under the historic Berkeley oaks, there were assembled not less than ten thousand persons. This circumstance naturally would occasion surprise, but it is easily explained; for the summer school of the University of California is in session, and is attended by at least five thousand special students from all parts of the United States; and all these students were present, together with a liberal representation of the townspeople from San Francisco, Oakland, Berkeley and Alameda.

Then it was deemed best by the musicians to celebrate the opening of the Oakland Civic Auditorium, and a free performance was devised, at which an instrumental trio from Los Angeles and Mabel Riegelman, of operatic fame, appeared as the attractions. This drew not less than six thousand auditors.

The third occasion, giving rise to an immense attendance, was the coincident holding of the Liberty Bell celebration of the Panama-Pacific International Exposition on the Exposition grounds in San Francisco, and the concluding session of the Music Teachers' Convention on the grounds, at about the same hour, July 17. Now there were not less than 150,000 persons on the Exposition grounds at this time; and the California building, wherein the musicians were meeting and giving their performance, was literally crowded and other thousands were added as auditors to the great crowds mentioned at Berkeley and Oakland. The net result was that those who played and sang, had, collectively, in excess of twenty thousand auditors; or as many persons as the annual multitude includes when the University of California and Stanford University hold a football game, and that surely breaks all records for attendance at music teachers' gathering in this State.

In addition to the very large number of auditors, there was scenic attraction, and peculiar features that warrant going a little outside of the routine of the convention. This applies particularly to the events at the University of California and at the Panama-Pacific Exposition.

## Al Fresco Music.

Thousands lay on the green turf under the oak trees of Berkeley, shaded by the dense foliage of growth of unknown age, under a perfectly cloudless sky, with the famous Campanile towering above them, not many rods removed from the Greek theatre that has been the scene of so many star performances; and in a little amphitheatre formed by a semi-circle of trees, on the margin of Strawberry Creek, which meanders through the university grounds, a woodwind band, reinforced by one French horn, gave a "woodwind" concert, which was closely followed up by classic interpretive dances by Norman Gould—the instrumental quintet playing in the meantime Dvorak's "Humoresque," MacDowell's "To a White Rose," Herbert's "Dagger Dance," from "Natoma"—which was made to do duty as an illustration of the spirit of rain; "The Broken Tryst," by Drigo, and Delibes' ballet in part, "La Source"—to give the dancer a chance to represent Diana.

With the wind rustling through the trees, with the sound of running water in Strawberry Creek, and the occasional ringing of the college chimes from a bell tower—this made quite a picturesque affair from many points of view.

## Those Who Were Responsible.

Speaking in a general way, the whole scheme of the convention, from the point of view of solo features; the illustrative character of the music that was performed; individual virtuosity, and the scenic features which were cleverly devised, so that all available circumstances were taken advantage of—made up such a plan that it was entirely outside of the ordinary. It is true that the Music Teachers' Association has several hundred members; but they are scattered all over a State that is about nine hundred miles long; and your correspondent is therefore inclined to attribute unusual cleverness and foresight to the com-

mittees having charge of the affair, which included the following:

Finance Committee—William E. Chamberlain (chairman), Harriet Thompson, Mrs. E. H. Garthwaite, Alexander Stewart, Cora W. Jenkins.

Program Committee—Robert Tolmie (chairman), Mrs. Carroll Nicholson, William E. Chamberlain, Alexander Stewart, Wallace Sabin.

Reception and Entertainment Committee—Mrs. Carroll Nicholson (chairman), Harriet Thompson, Julius Rehn Weber, Caroline Little.

Publicity Committee—Howard E. Pratt (chairman), Bertha Stut.

Ex-Officio and Special Members of General Committee—Henry Bretherick, president California Music Teachers'



HENRY BREThERICK,  
President Music Teachers' Association of California.

Association; Roscoe Warren Lucy, vice-president Alameda County Music Teachers' Association; Prof. Charles Seeger, dean of music department, University of California; John C. Manning, president San Francisco Music Teachers' Association.

## Some of the Doings.

Individuals furnished some picturesque material that clearly was not anticipated or planned. For instance, Prof. Charles Louis Seeger, Jr., of the University of California, at a conference whereat "Musical Logic and Modern Harmonic Usages" was the topic of discussion (Professor Seeger being the proponent), burst out with his opinion that Richard Wagner in composing had sat at his table and sometimes entertained a thought something like the following: "Now, I wonder how I can do my damndest?"

This somewhat radical view of one of the great composers' possible moods made the ladies open their eyes a little bit. The episode led to a discussion concerning the parts played in musical composition by inspiration and by scholasticism. Professor Seeger and Horatio W. Parker locked horns on this oldtime controversy.

One day there was a great gathering of violinists at the convention, and the explanation was that they came to do honor to a maker of violins—Herman Muller, of San Francisco, who recounted the history of the violin, and talked with charming simplicity. On the platform there were the harpsichord and clavichord, the merits of which were illustrated by Mr. Fickenscher, pianist, and Samuel Savannah, who played the viola d'amor and other instruments.

Of course the subject of piano teaching brought out round table talks, the first of which had for its subject, "Means of Teaching Beginners the Art of Piano Playing," and Ethel Eudora Lucas, Edna Cornell Ford and Mary Pauline Westhaus read papers. The second of these round table piano talks included an address by Julius Rehn Weber, with the theme "Phrasing and Phrased Editions."

One afternoon was given up in part to dramatic interpretation of French songs of the seventeenth and eighteenth

centuries, interspersed by remarks, the singer being Sofia Newland Neustadt, with William Carruth as accompanist.

A novelty was introduced by Frieda G. Peycke, who presented a group a twenty little songs, of her own composition, about children, words by Charles Farwell Edson, of Los Angeles, and others. Mr. Edson is instructor of music in the public schools of Los Angeles.

At a song round table Carolus Lundine made an address on "The Restoration or Revival of the Old Italian School," in which he said that it is "a magnified delusion that we have absolutely infallible methods for training the voice." He also said that "we are not in a position to exalt vocal teaching into an exact science; and that the voice is guided by the ear and mind; a singer does not consciously direct the vocal organs to assume any particular shape; nor could one control the muscles by conscious effort."

Marie Withrow, the next speaker, had for her topic, "What Makes a Great Artist?" Miss Withrow took the fancy of the audience so that she was recalled to the stage at the conclusion of her talk.

## The Solo Programs.

There were some very large solo programs. For instance, Lucia Dunham, with Prof. Charles Louis Seeger, Jr., as accompanist, sang about fifty vocal compositions, in nine different languages.

Ernest R. Kroeger gave a piano recital and played the following: Beethoven's sonata in D minor, op. 31, No. 2; impromptu, op. 36, and prelude, op. 45, by Chopin; march from op. 17 by Schumann; "Liebestraum," No. 1, Liszt; the Wagner-Brassin version of the "Magic Fire" music, from "Walküre"; and then eight Kroeger compositions. A violin recital of similar ambitious scope was given by Arthur Conradi, with Mrs. Robert Hughes, as accompanist. The works played by Mr. Conradi included the following: Sonata in G minor, Tartini; concerto in E flat major, Mozart; sonata, A flat major, Handel; chaconne for violin alone, Bach; minuet, Mozart; rigaudon, Monsigny; andantino, Martini; praeludium and allegro, Pugnani-Kreisler; "La Folia," Corelli.

Other musical programs were by the Pacific Quartet, consisting of Rose Nusbaum Leman, Rowena Robb Mills, Eva Henriette Gruninger and Emma Mesow Fitch, Mabel Hill Redfield, accompanist. Mrs. Arthur Fickenscher, accompanied by Mr. Fickenscher, who sang at least a dozen compositions; Z. Earl Meeker, accompanied by Edward C. Hoppin, in vocal compositions by Caldara, Mozart, Meyerbeer, Sidney Homer, Bruno Huhn, and Carpenter; Lena Frazee and Albert Barber, with Mrs. Edward Pease, accompanist, vocal program including compositions by Meyerbeer, Mendelssohn, Abbie Gerrish-Jones, Arthur Foote and G. W. Chadwick; the Lombardi Woodwind Quintet, consisting of A. Lombardi, oboe; F. Forte, clarinet; A. Ravelli, flute; F. C. Huske, French horn; and S. Murlo, bassoon; Lawrence Strauss, vocalist, accompanied by Joseph McIntyre; the San Diego Music Teachers' Association, including Helen Ruggles White, soprano; Florence Norman Shaw, violinist; James O'Connor, pianist, and Norma Owen, accompanist; the Fuhrer-De Zielinski Trio and Mabel Riegelman, soprano, in the Oakland Civic Auditorium.

The songs Miss Riegelman sang, among others, included: "Non cor piu," from "Marriage of Figaro"; "O si les fleurs avaient des yeux," Massenet; and "Depuis le jour," from "Louise."

## Addresses and Banquet.

Among the addresses that were delivered were the following: "The Art of Listening," by Horatio W. Parker; "Confessions of a Critic," Walter Anthony; "Chromatic Monoclef System of Music Notation," David Swing Felter; "Acoustics Demonstrated by the Use of the Improved Monochord," E. M. Payson; "Musical Art in Folk Song," Redfern Mason; "Public School Music," by Philip C. Hayden, Keokuk, Iowa; "Music in the Public Schools," Charles Farwell Edson, Los Angeles.

There was the usual banquet, at which Alexander Stewart was the toastmaster; also the customary eloquence attending the greetings to delegates and responses on the opening day. Among the speakers were Alexander Stewart; Henry Bretherick, president of the Music Teachers' Association of California, and various local officials.

DAVID H. WALKER.

## Five Foster & David Recitals.

Among the first recitals of the coming season in New York are to be a series of five under the management of Foster & David. They will present one of their artists at each recital. The first will be given by John Barnes Wells, tenor; the second by Alexander Bloch, violinist; the third by Frederic Martin, basso; the fourth by Mary Jordan, contralto, and the fifth by Victor Wittgenstein, pianist.

All the recitals will be given at Aeolian Hall, and the dates will be announced later.



PROMINENT PERSONAGES AT THE MISSOURI MUSIC TEACHERS' CONVENTION.

#### Frances Ingram at Missouri Music Teachers' Convention.

In the accompanying snapshot are shown from left to right Mrs. E. S. Garner, chairman of the reception com-

mittee of the Missouri State Music Teachers' Association; Frances Ingram, contralto; Mrs. F. H. Derge, president of the Fortnightly Music Club, and Mrs. Francis Henry Hill, impresario, taken at the recent Missouri Music Teachers' Association convention in St. Joseph, Mo.

#### Pageantry in Lexington.

Among the events in American pageantry, the open air Lexington (Mass.) historical pageant, which attracted audiences numbering 18,000 at its three performances recently, must be reckoned as one of the most important. From the landing of the white men in this country, their dealings with the Indians, through the first throes of revolt against Great Britain, the meetings of the patriots, the ride of Paul Revre the Battle of Lexington, history's pages were interpreted at the pageant just mentioned, which was conceded by connoisseurs to be unrivaled in this country for unity of conception, careful coordination of details, remarkable lighting, poetic dancing and the admirable dramatic fitness and intrinsic qualities of the music, composed especially for the occasion. The talented young musician, Chalmers Clifton, formerly of Cincinnati, composed the music for the "Prelude," the "Indian" and "Early Settler" episodes, and conducted the performances. In reviewing the Lexington pageant, the Boston Transcript says: "As a conductor Mr. Clifton showed his habitual ability; as a composer he not only has exceeded his previous accomplishment, but in his ready perception of dramatic idioms,

he has affirmed his right to be considered in the small group of successful American dramatic composers. Particular interest was centered in the incidental Indian music, in which Mr. Clifton employed genuine Indian themes, modifying them skillfully for his dramatic purposes, without detracting from their racial traits." In summing up the performance, the writer concludes: "Mr. Clifton's music was an essential element in the scenes it accomplished. It showed inventive ability, imagination, dramatic aptitude and marked skill, in writing for wind orchestra, a problem different from that presented by orchestra."

#### Helen Stanley Likes to Sing Tosca.

Tosca is Helen Stanley's favorite operatic role. Although she has attained noteworthy success as Madame Butterfly and Mimi, both of which are perhaps more popular with the public, Miss Stanley insists that the portrayal of the role of the pathetic French singer is greatest from the artist's standpoint, both in its vocal and its histrionic possibilities.

"In 'Tosca,'" said Miss Stanley recently, "one finds exceptional opportunities to distinguish oneself vocally, while the situations call for highly wrought emotional acting which cannot fail to appeal to any artist of temperament. The second act, it seems to me, affords a greater number of emotional climaxes for the prima donna than almost any part I can think of. In 'Butterfly' one has to curb one's dramatic impulses in order not to do violence to the singing. But in 'Tosca' everything is planned and constructed with astonishing mastery, and an artist can satisfy all her vocal and histrionic ambitions in the part. To me it stands as an embodiment of all the dramatic progress opera has made during the past fifty years."

#### Belle Gottschalk Is on Southern Tour.

Belle Gottschalk, soprano, who is at present on an extended Southern tour, will be heard at a concert in Westfield, N. J., and at Witherspoon Hall, Philadelphia, early in the fall. Miss Gottschalk achieved numerous noteworthy successes last season, and her engagements already booked for next season bid fair to establish this artist firmly and favorably among the music lovers where she is heard.

#### Schoenberg and the Flonzaley Quartet.

Concert goers who remember the Flonzaley Quartet's extraordinary performance of the Schönberg quartet in D minor will be interested in Max Smith's account of a supper given the eccentric Viennese composer after the Flonzaleys' first performance of his work in Berlin. The convivial rendezvous was arranged by Adolfo Betti and his colleagues, and the guests, with few exceptions, had politely withdrawn on discovering that the sharp tongued composer would be among those present. But this did not bother Schönberg in the slightest.

"For the first time in my life," he blurted out, "I have heard my quartet performed in the way it should be. But this is not wholly surprising," he proceeded, ignoring the august presence of the conductor of the Berlin Philharmonic. "Conditions here in Berlin are lamentable. Take the Philharmonic, for instance. All honor to the individual members. With little or no preparatory practice they can play correctly, at least from a technical point of view, the most exacting scores. But does one rehearsal—do two rehearsals—even under the masterly baton of Nikisch, enable them to enter into the spirit of the music. They make themselves slaves of the conductor; they respond quickly and precisely to his wishes. But how much does each man grasp of the true significance of what he is reading so glibly? You may call that sort of thing good playing, but music making in the full sense, never!"

"The embarrassing situation created by Schönberg, whose words the venerable representative of the Berlin Orchestra could afford to leave unanswered, made it clear why the Flonzaley supper party had dwindled to such small proportions," explains Mr. Smith. "But the blunt tone poet and impressionist painter had put his finger on a sensitive spot in the musical life of his country, thus calling attention to at least one advantage New Yorkers of the present generation have over the people of Berlin. The Flonzaley Quartet are men who live solely for their art and spend their summer on the hills of Lake Geneva—not for rest and recreation, but for hard study and practice—and devote their winters to delighting the public."

#### First Park Concert a Genuine Success.

The first free park concert given by the Park Music Committee of the Music League of America, which consists of Olive Fremstad, Margarete Matzenauer, Josef Stransky and Ernest Schelling was given at Sunset Park, Brooklyn, before an audience of six thousand people. Mr. Ilma, the soloist assistant, was forced to give eight encores. The program follows:

Blow, Blow, Thou Winter Wind.....	Sargent
Stein Song .....	Bullard
O solo Mio .....	Capua
Caravan Song .....	Loehr
Macushla .....	Macmurray
Mother Machree .....	Chauncey Olcott
For You Alone.....	Geehl

#### Paul Althouse Relaxing in New York.

Paul Althouse, the Metropolitan Opera Company tenor, and Mrs. Althouse were caught by the camera while they



MR. AND MRS. PAUL ALTHOUSE ON RIVERSIDE DRIVE. were riding on Riverside Drive, New York, recently. The accompanying photograph was the result.

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I wonder why so many song writers choose Southern titles for their musical compositions? Glancing over only a small number of the publications compiled in catalogue form by some of the well known music publishers, the following titles have been noted: "My Little Dixie Queen," "My Little Southern Rose," "De Sun's Not Los," "O Susana," "De Camptown Races," "Dry Yo Eyes," "My Lady Chlo," "Pickaninny Lullaby," "Mammy's Little Honey," "Tse Qwine Back to Dixie," "Cuddle Snug and Warm," "Is Yo'," "Mammy's Song," "Take Me Back to Dixie," "There's a Dixie Girl Who's Pining for Her Yankee Doodle Boy," "I Want to Be Down South in Dixie," "Neath Southern Skies," "Down in Old Virginia," "On the Mississippi," "On the Old Dominion Line," "Rufus Rastus Johnson Brown," "Mama, Are There Any Angels Black Like Me?" "Carry Me Back to Old Virginny," "Trail of the Lonesome Pine," "I'm Going Back to Memphis, Tennessee," "Down in Chattanooga," "All Aboard for Dixie Land," "Baby Rose," "Down in Dear Old New Orleans," "Mammy's Shufflin' Dance," "Kentucky Days," "At Uncle Tom's Cabin Door," "Southern Belle," "Sunny South," "Four Little Blackberries," "Frolic of the Coons," "Way Down South," "Come Along Ma Mandy," "Where the Southern Roses Grow," "I'm Going Back to Old Virginia," and thousands of others to say nothing of such well known titles as "Dixie," "Way Down Upon the Swannee River," "My Old Kentucky Home," "Old Black Joe," "Old Folks at Home," "Maryland, My Maryland," and others.

It would take many pages to enumerate all the subjects listed, but nevertheless it is interesting to notice how the Northern composer as well as the Southerner connects music with the South. Especially among the so called "popular" pieces are Southern titles conspicuous. There are a great many Southern lullabies, ballads, and at the present time popular songs, and there is probably no other section of the country so well represented on the title page of published compositions as the South.

It is not altogether the writer of popular music, however, who has chosen the South as a means of inspiration for a title. Harriet Ware, one of America's best known com-

## VIRGINIA AND THE SOUTH.

BY THORNTON W. ALLEN

(Article VIII.)

posers, has achieved no little success with "Mammy's Song"; George Lowell Tracy's "Mammy's Little Honey"; C. A. White's "Tse Qwine Back to Dixie," W. F. Sudds' "Cuddle Snug and Warm," C. L. Mitchell's "The Sandman," Gage's "Pickaninny's Lullaby," and the many celebrated compositions by the late Stephen C. Foster are all to be found on concert programs all over the world. Elsie Baker's singing of "Old Folks at Home" (Foster), and "Carry Me Back to Old Virginny" (Bland), as sung by Alma Gluck with male chorus, are two of the most popular Victor records sold.

It is peculiar that so many composers should choose a Southern subject for a title of a song, but there must be a very good reason for it. It is true lullabies and ballads are always popular with the masses and this style of song is perhaps not so difficult to master.

It is the song with plenty of melody that finds the most admirers—the song easy to sing and easy to remember. It is true of the operas; there is in each some theme or melody one remembers above everything else—a theme that always haunts one.

The love song has ever been popular and where the love story is set to impressive melodies there is found the human interest such a song creates. You can always make a man talk if you discuss with him the topic with which he is most familiar. So it is with the song; you can interest the public, if the subject is something they understand. The ballad or love song everyone can appreciate, no matter what the musical education may be. So, also with the cradle song and the lullaby—they are subjects with which all are familiar.

It is peculiar, too, how great an impression a song with "mother" in the title will make on the public.

It was only recently that I stood on the corner of a public thoroughfare, one among at least a thousand persons, and watched and listened to two young men (Italians, I presume), holding a sheet of music in one hand and a megaphone at their lips with the other, while they sang the words of the song they were advertising—"Your Mother Is Your Best Friend After All."

In the background seated on a small stool a third fellow turned the handle of a street organ chiming in the chorus with a high tenor voice.

The crowd snuggled as close as possible, each person craning his neck above the other fellow's shoulder. The boys sang, and as they did so moved slowly up and down in front of the mass of curious onlookers, singing in slow and sympathetic tones:

For your mother is your best friend after all;  
She is always there to help you when you fall,  
And through sickness, sorrow, too,  
She's the one looks after you,  
For your mother is your best friend after all.

These may not be the exact words but the idea is the same, and the crowd stood motionless, deeply absorbed in thought.

When the song was finished handkerchief after handkerchief was pulled rather guiltily from sleeves and pockets, and underneath the big electric light you could see men and women wiping away the tears.

I counted the copies one little fellow in front of me sold—at least three hundred—and there were others selling copies, too, at ten cents each. The crowd clamored for them, and out of curiosity I bought one also. The words and music both haunted me as they must have others.

They were words the crowd understood; it was music melodic and easy to remember, and the song sold.

Just repeat to yourself such titles as "Way Down Yonder in the Corn Fields," "My Old Kentucky Home," "Way Down Upon the Swannee River," etc. What a picture each one presents. They are all picture songs, songs with more than mere words and melody, songs with a meaning, songs with a history.

### Albertieri Takes Charge of Operatic Department of the von Ende School of Music.

The engagement of Luigi Albertieri, formerly with Covent Garden and the Metropolitan Opera House, for the operatic department of the von Ende School of Music, New York, is of exceptional interest to those seeking operatic training, as there are few men that have had such a varied career—practically his entire life has been passed behind the footlights in one capacity or another—giving him a thorough practical experience with every phase of work behind the scenes. He began as an opera singer, touring Italy, Spain, France, Belgium and England.

Later the muse of the dance proved more alluring and as a pupil of the great Cecchetti, who also taught Pavlowa, he began an auspicious career, dancing in practically every opera house of importance in Europe, including Berlin, Petrograd and Vienna.

He has acted as ballet master and artistic stage director at Covent Garden, London, and for fourteen years was at the Metropolitan Opera House, New York, coaching many famous artists and staging important productions.

Generally, men of his type are specialists in one branch of this occupation, but Albertieri is an exception, being thoroughly experienced in all its manifold requirements.

To facilitate the practical side of the work, a small stage is being constructed for operatic rehearsals and all instruction.

The operatic department offers vocal students the opportunity to study every detail included in the entire preparation for opera, viz., dramatic action, lyric declamation, technic, mis en scene, diagram, studying of roles, stage deportment, tradition, cuts, tempi, ensemble, fencing and dancing.

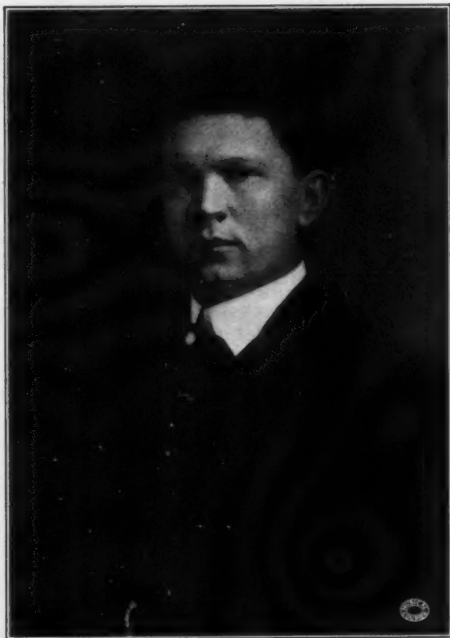
### Anderson Books Many Engagements for Miss Kaiser.

Marie Kaiser, soprano, gave a recital at Omaha, Neb., on July 18, en route to St. Paul, Minn., where she will remain until some time in August. From there she goes to Chautauqua, where she will be heard in "Judas Maccabeus," "Aida," "Messiah," etc. In addition to a Western tour, which will take her through Ohio, Illinois, Indiana, Missouri, Kansas and probably Louisiana and Texas, Walter Anderson, her manager, has booked a number of important

engagements for this artist. Among them are appearances with the Pittsburgh Male Chorus, on December 10, and with the Fall River (Mass.) Women's Club, on February 21.

### Kerr's Oswego Recital.

U. S. Kerr's rich, full bass-baritone voice and artistic style in vocal delivery aroused two representative mem-



U. S. KERR.

bers of the Oswego (N. Y.) press to speak thus in terms of high praise of the New York baritone:

"The night was warm, but the church was cool; the audience large in its appreciation, and the singer at his best. This all refers to the song recital given by U. S. Kerr last evening. The rich, full baritone voice was heard in all its beauty in a program of selections which could not have

been attempted by any but the most finished vocalists. Each succeeding number was an added revelation of the singer's control of his rare vocal gift, and although no encores were given, the program could easily have been doubled, such was the pleasure given. Perhaps if choice could be had it would settle on 'Faith,' by Chadwick, and 'Widmung' and 'Die Lotosblume' contrasting selections from Schumann. The accompanist announced was suddenly called in another direction, but in his stead the audience enjoyed the fine performance of Francis Moore, who was last season with Maud Powell, the violinist. The recital was one of those events which are as rare as they are artistic."—The Oswego Daily Palladium.

"The weather last night was hardly suited to an indoor musical event, but despite the oppressive heat a large crowd of appreciative music lovers attended the song recital given by U. S. Kerr, baritone. W. A. Burgermeister was advertised as accompanist to Mr. Kerr, but he was called elsewhere, and Francis Moore, for the past two years with Maud Powell, the celebrated violinist, acted in his stead. Mr. Moore was a very acceptable substitute and his accompaniments and one piano number were greatly appreciated.

"Mr. Kerr sang a varied program and his voice proved equal to the demands. A group of German songs served to introduce the program and Mr. Kerr sang these numbers splendidly. The Leoncavallo prologue was a more severe test and Mr. Kerr met it successfully. Scotch and Irish airs, exquisitely sung, Grieg's 'Swan' and 'Mexicana' led up to the closing number, the ever-popular and stirring patriotic song, 'Two Grenadiers,' sung in English. As an added number to the first part Mr. Kerr sang Chadwick's impressive anthem, 'Faith,' with Mr. Moore at the organ."—Oswego Daily Times.

### American Summer Resorts.

Margarete Matzenauer, who is at present at Schroon Lake, N. Y., with her husband, Edoardo Ferrari-Fontana, although she has been spending most of her summers in Europe, is delighted with America as a summer resort.

"Strangers," she writes, "and especially Europeans, have no idea how wonderful the country is. Our place at Schroon Lake is in the midst of luxuriant woods. Boating, motor-boating, golf, tennis, automobiling, they are only a few of the occupations of my day up here."

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### Eddy Brown's Valuable Violins.

In the matter of violins, Eddy Brown, who will make his first American tour next season, is particularly fortunate. The young violinist has made a collection of instruments in the comparatively few years he has been before the public, but as usual there is one that is an especial favorite. This is a violin that his father bought from Franz von Vecsey—an Amati valued at 12,000 gulden. More recently another instrument was purchased in London—a Joseph Guarnerius valued at 8,000 gulden. Another of Eddy Brown's favorite violins is one that was left him by his grandfather, who was also a musician of unusual attainments.

Eddy Brown's father is an Austrian by birth, though he has lived in this country for many years, his residence being in Cincinnati. Mr. Brown is in moderate circumstances, but he has succeeded by dint of many years' sacrifice to give his son the training which his extraordinary talent's warrant. Mr. Brown feels that he has been amply repaid for all his sacrifices, for his son's success in Europe—notably in Germany and England—has been of a brilliant character. Those who have followed his career are confident that he will prove very popular in his native land.

It is to Eddy Brown's mother, as well as to his devoted father, that the young violinist owes the development of his gifts. For years Mrs. Brown has lived abroad with her son, has been his constant companion and guide, and has been largely instrumental in securing for him the early opportunities that brought him so prominently before the public. She will return to this country for his American debut, which is scheduled for early in January. One of his early engagements will be an appearance in Indianapolis as soloist with the New York Symphony Orchestra under Walter Damrosch.

Loudon Charlton, who is booking Brown's tour, heard the violinist on several occasions in Germany, and he predicts a notable American career for the artist.

### Paul Swan's Dancing.

Last Wednesday evening Paul Swan danced on the stage of the auditorium of New York University. His program consisted of an interpretation of quatrains from the Rubaiyat of Omar Khayyam, a "Greek fantasia" representing Antinous dancing before Hadrian, a mystical drama called "The Quest of the Soul," and two pantomimes, "Narcissus" and "The Sphinx."

Mr. Swan does the sort of thing which is known as classic dancing, more correctly, descriptive or decorative dancing. It is as yet comparatively little known here, though on the Continent, particularly in Germany, it has been a fad for some time, with Alexander Sacharoff, of Munich, as the leading exponent. What Mr. Swan does is not different from what Mr. Sacharoff does. It is fully as good and has that touch of virility and masculinity, the lack of which detracts from Sacharoff's performance. Mr.

Swan will have considerable difficulty in educating the general public up to his style of dancing—if he has any wish to do so—but to those who enjoy this highly original art, Mr. Swan has something interesting and artistically finished to offer.

### Albert Schott Available.

Albert Schott, the American tenor with German musical training and Italian bel canto vocal apparatus, is preparing to begin his 1915-16 season soon and has added a number of selections to his already large repertoire. Tenor Schott is equipped to fill all singing demands from Lieder to oratorio and opera and will have ample opportunity during the coming season to show his versatility to the American public.

Of heroic stature, and with classically chiselled features, Albert Schott makes a splendid appearance, and it is no wonder that in Germany he was considered by many critics to be the ideal Lohengrin, his voice being called "of inspiringly youthful quality, volume, and ring." It seems hard to understand why America has not yet heard this native son of Lohengrin, and in some of the other roles which made his reputation in Germany.

### Marie Morrissey Sings at Madison Square Garden.

Marie Morrissey, contralto, was the soloist at the first of the three popular promenade concerts which were given in Madison Square Garden, New York, July 22, 24 and 27, by the Russian Symphony Orchestra. Mrs. Morrissey sang the ever popular "My Heart at Thy Dear Voice," from Saint-Saëns' "Samson and Delilah" at her first appearance, delighting the audience with the beauty and clarity of her voice and the purity of her diction. This number, which served to display advantage her voice with its excellent carrying power, was sung in English, much to the delight of her hearers. At her second appearance Mrs. Morrissey sang "O mio Fernando" (Donizetti). After repeated recalls she gave encores after each appearance.

Orchestral numbers on the program included works by Lassen, Liszt, Strauss, Tchaikowsky, Ponchielli, Weber, Massenet, Delibes, Arenski, Tittl and Ippolitoff-Ivanoff.

### Success of Mme. Gjertsen-Bessenes.

Mme. Gjertsen-Bessenes, a Western soprano, was engaged to sing Santuzza in Minneapolis on July 23, and will repeat the role on August 9. Mme. Gjertsen-Bessenes has been very successful in her recent work, as the following item culled from the Crookston (Minn.) Press, June 29, testifies:

"The work of Mme. Gjertsen-Bessenes was a rare treat. Divinely endowed for the heroic roles of the great Wagner, she was at her best in the 'Flying Dutchman' aria. She possesses a glorious voice, but greater still, a superb

dramatic intensity to use with it. She does not merely sing songs; she lives them for the moment."

### Versatility of Lucile Lawrence.

Few young American sopranos have had a more variable or more invariably successful career than Lucile Lawrence. After a season or two in small parts with the Metropolitan Opera Company she became convinced that a quicker road for advancement lay open to her in Europe. Going there she first studied Wagnerian opera in Bayreuth. She made a brilliant debut in German opera at Breslau, but preferring an Italian career she went to that country. Eight months after leaving America she made a fine debut as Tosca and for the last six seasons has met with invarying success in all the important leading soprano roles of the Italian repertoire. In her first Italian season she went to Prague to sing with Battistini and was also sent for to sing with him in Petrograd.

Miss Lawrence—an important engagement at Budapest having been cancelled on account of the war—has returned to America, where she will be heard in concert and opera during the coming season. Communications are under way which will bring her under the direction of one of the leading New York managers.

### Elizabeth Smythe Sings in Pittsburgh and Toledo.

Elizabeth Smythe, soprano soloist of the second quartet of the Fifth Avenue Brick Church, New York, has been singing during the month of July in Pittsburgh and Toledo, and at the same time visiting Agnes Kimball, a former soprano of the first quartet of that church.

During Mrs. Smythe's absence Mrs. H. J. Lofgren is substituting for her.

### Maud T. Doolittle Pleases.

Maud T. Doolittle, pianist, who recently transferred her field of activity from the West, where she was instructor at the Oberlin Conservatory, played at New York University on Wednesday, July 21, before a large audience, and won immediate favor for her artistic rendition of Chopin's B flat minor scherzo, Debussy's prelude in A minor, and etude in D flat by Liszt. She received liberal applause, and was obliged to respond with an encore.

### Idaho Music Preserves Youth.

Jonas Brown, who for many years was choir leader of the First Methodist Church, of Boise, Idaho, has become ninety years old. His ninetieth birthday happened to fall upon a Sunday. As a feature of its celebration he appeared in his old place in the choir and at the close of the service sang a solo.

## NEWS FROM VARIOUS CITIES.

### Newark.

July 25, 1915.

Five concerts will be given this week, according to the schedule of the Common Council free public musical program for this summer, in which approximately thirty concerts have already been given. The number of people which attended on each occasion has appeared larger and more enthusiastic than any previous audience. William Redmond continues as soloist.

The concert given in Court street last Monday night for the special purpose of entertaining the inmates of the Home for Incurables was a great success. The Common Council Committee and Supervisor Mart King provided a band yesterday

for the exercises attending the opening of the Vailsburg playground.

It has just been announced that Melba will sing in Newark on Wednesday evening, October 27, in the Palace Ballroom, Washington and Bleecker streets. F. N. Sommer has also arranged with Fritz Kreisler, the Austrian violinist, it is stated, to play in the same hall on January 15 next. The report also adds that the Boston Symphony Orchestra and Geraldine Farrar may also appear. It looks as though someone were a bit jealous of the success of the Newark Festival Association last May (?).

Jacob Rittenband, the young Newark violinist, will give a concert with Arthur Pryor, whose band is daily attracting thousands of people to Asbury Park. Rittenband is getting ready for his third performance with Arthur Pryor, which will take place on Tuesday evening, August 3. It is expected that a large number of Newark friends will turn out on that date to hear him render his special number, which is "Legendre," Wieniawski. On August 5 Rittenband has consented to play at the benefit performances for the Red Cross, which will be given in the Monctery Ballroom.

M. I. B.

### Lynchburg, Va.

Lynchburg, Va., July 12, 1915.

Winston Wilkinson, aged seventeen years, has returned from Los Angeles, where, as Southern representative in the students' contest recital of the National Federation of Music Clubs, he won considerable distinction as a violinist before an audience which taxed the large auditorium to capacity. One among twelve winners from all parts of the United States, Wilkinson was also the youngest on the program, and, according to critics who heard him, he stands on the threshold of a brilliant career. His first success was achieved in Memphis several months ago, when he qualified to take part in the contest at Los Angeles.

J. T. BAKER.

## OBITUARY.

### Ferdinand Meine.

Ferdinand Meine died recently in Los Angeles, Cal. Mr. Meine is said to have brought to Los Angeles its first permanent concert band and orchestra. He is survived by a widow and three sons.

### Jay Nova.

On July 20, Jay Nova, who had been musical director of the Montauk Theatre, Brooklyn, N. Y., for ten years, died at his home in that city.

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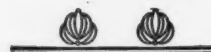
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